RBCC

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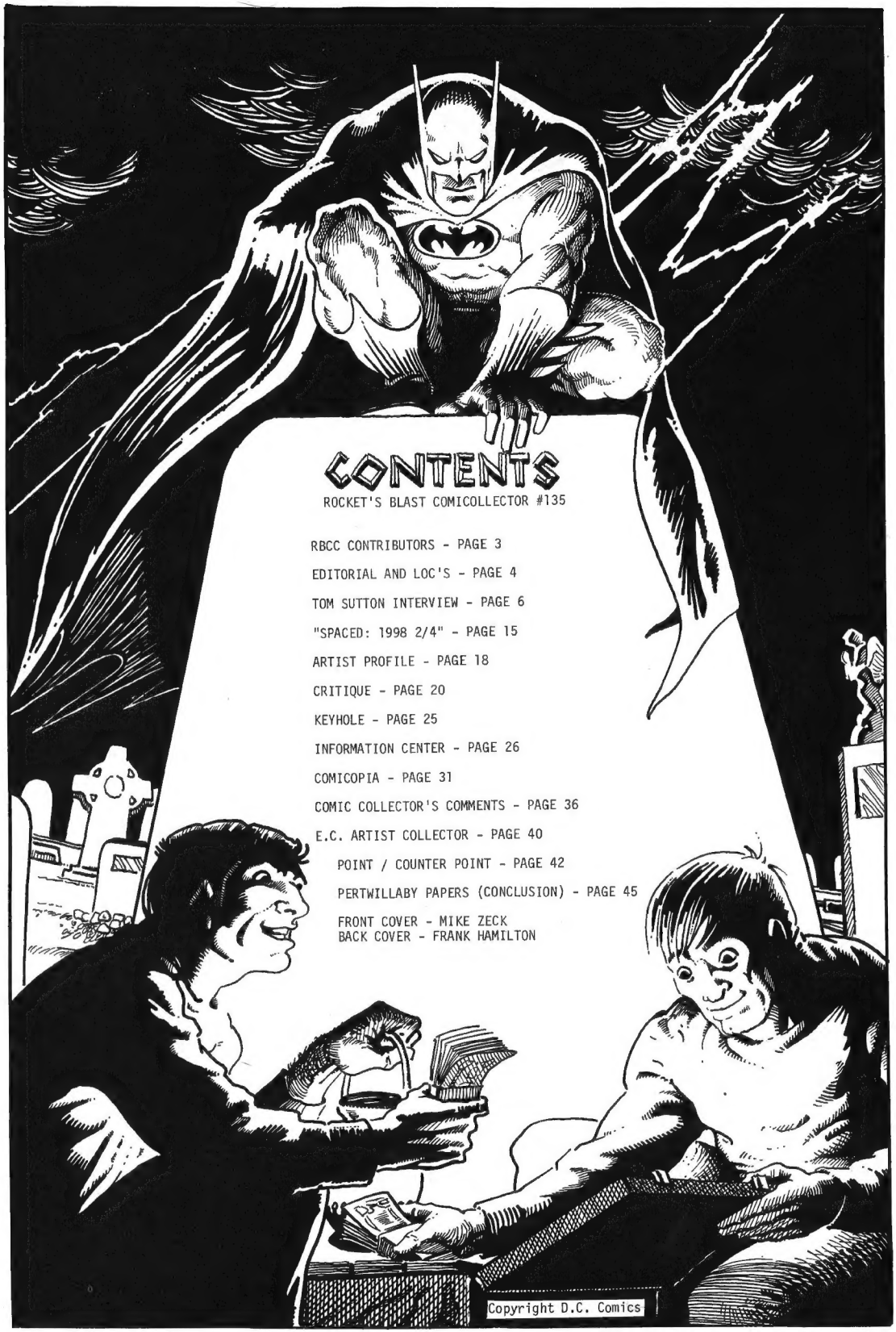

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FRONT COVER - MIKE ZECK
BACK COVER - FRANK HAMILTON

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IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR
APRIL 1977

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

HALF PAGE ADVERTISEMENTS: $10.00 per page - These ads are reduced to occupy one-half page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

ONE QUARTER PAGE ADVERTISEMENTS: $5.50 per page - These ads are reduced to occupy 1/4 page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

REGULAR CLASSIFIED ADS: 15¢ per 7 inch typed line - These ads are reduced to occupy 1/4 their size when printed in the RB&CC. MINIMUM - 75¢

SPECIAL CLASSIFIED ADS: 40¢ per 7 inch typed line - These ads are printed as is (not reduced in size). MINIMUM - $2.00

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NOTE: ADVERTISERS DO NOT RECEIVE FREE COPIES OF THE ISSUES IN WHICH THEY PLACE ADS. WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 6351 S.W. 43 STREET, MIAMI, FLA. 33155

CIRCULATION: 1900 PER ISSUE

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DOUBLE ABOVE RATES FOR SUBSCRIPTIONS OUTSIDE OF NORTH AMERICA.
SINGLE COPY: Third Class-$1.50, First Class-$2.25

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.75 EACH FROM THE S.F.C.A.

#'s 57, 58, 80, 88, 89, 90, 96, 97, 106, 107, 120, 121, 123, 124, 125, 127, 129, 130, 131, 132, 133, 134

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 6351 S.W. 43 STREET, MIAMI, Florida 33155. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: Steve Fabian, Ralph Fowler, Kerry Gammill, Don Rosa, Ron Wilber, Tom Sutton and Mike Zeck. Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope or return postage.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: MAY 13
JUNE 30

RBC CONTRIBUTORS

Welcome to another issue of the RBCC.

This issue's front cover by Mike Zeck features the Blue Beetle, a very unique and interesting character which was written and drawn by Steve Ditko for Charlton comics in the late sixties.

The back cover by Frank Hamilton (an artist who does a lot of work for "Pulp" fandom) is obviously of The Shadow and the figure on the lower left in Shadow-like garb is Walter B. Gibson who wrote the vast majority of the SHADOW pulps in the 30s and 40s.

Mike Zeck also contributes the feature page for this issue.

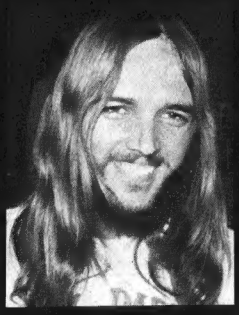
Mark Burbey ushers in a new semi-regular feature this issue in the form of his interview column which begins this time with a very lengthy and indepth discussion with Tom Sutton who also contributed five fine drawings for this issue.

Ron Wilber is not only profiled this issue, but also presents his long awaited sequel "SPACED: 1998 2/4" which is a follow-up to the strip which brought him into the regular RBCC staff nearly a year ago. Ron also provides a tongue-in-cheek look at Red Sonja.

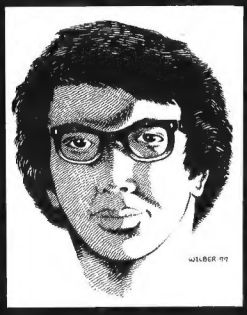
Gary Brown's column KEYHOLE is back this issue and he discusses the industry's use of contracts to provide job security for comic book artists.

Don Newton and Bob Layton give a sneak preview of the forthcoming D.C. title THE STARHUNTERS in a special drawing opposite KEYHOLE.

In COMICOPIA, R.C. Harvey discusses Stan Lee's recent newspaper comic strips as well as Cliff Sterrett, one of the greats of the early newspaper strips.

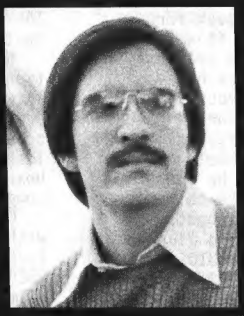


ZECK



WILBER

HARVEY



BURBEY

Hilary Barta, who did a fine Adam Strange drawing in RBCC #132, adds his humorous style to the INFORMATION CENTER with a drawing specially done for that column. Hilary will be doing more illustrations for the I.C. including new logos beginning next issue.

Howard Siegel's COMIC COLLECTOR'S COMMENTS has its yearly look at the Australian scene and this year is much improved over years past. Just wait till you see Hookjaw!

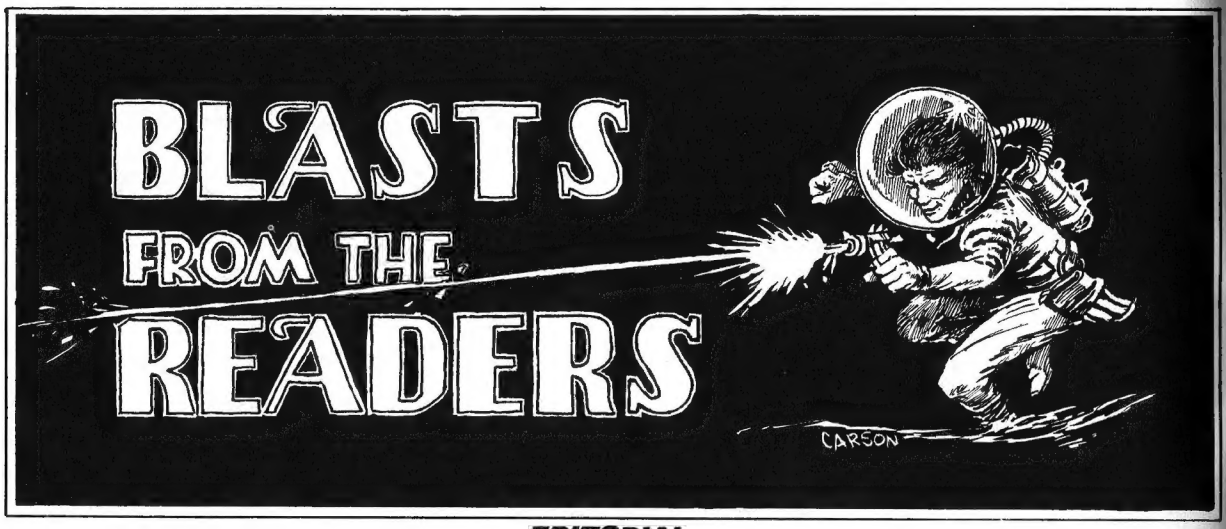
As I mentioned above, the INFORMATION CENTER is back this issue with a complete index to the "Ellery Queen" TV series as well as the final installment of the "Walt Disney's Comics & Stories" index.

The letter column this issue allows the defenders of the work of Jack Kirby to speak out in terms much more eloquent than those I previously published back in RBCC #132.

Don Rosa presents the final chapter in this his newest PERTWILLABY PAPERS adventure which has spanned six issues of the RBCC and 66 pages! Now that's a labor of love and devotion!

You might not be surprised to know that Mike Zeck's feature page is a rejected title page from DETECTIVE COMICS!

POINT / COUNTER POINT returns to delve into the various aspects of ComicCons and how important they are to fandom today and tomorrow.



EDITORIAL

Did you know that there's a "bold new spirit a'borning in fandom"? It's apparently exemplified by picking a fight over nothing and then leading with your chin. The proponent of this "bold new spirit" is Gary Groth of THE COMICS JOURNAL (formerly THE NOSTALGIA JOURNAL) and he gives us an example of his philosophy in an ad in the back of this issue of RBCC. In it he claims that the RBCC won't review THE COMICS JOURNAL and makes a big deal out of this. I really never thought that "Critique" was so vital that to be seemingly ignored by it was a genuine crime of omission. Oddly enough, a week before I received that ad, I had assigned the latest issue of TCJ to be reviewed by Mark Burbey, who had never seen an issue. Granted, TCJ has been published in its new form since last summer, but I just felt that there were other zines of more importance to review, aside from the fact that I am sent a lot of zines to review and have quite a backlog. I really didn't think that TCJ would starve before "Critique" got around to reviewing it. Now it's going to appear to some people that I was brow-beaten into reviewing the thing because of his ad. Some may even question why I would even run a ridiculous ad like that, what with the claims it makes which could only be designed to make the RBCC look silly and shortsighted. At this point I really don't know which one of us, either Gary or I, will look like a bigger fool as a result of that ad. I'd like to think that the facts will speak for themselves and that it won't be me. Perhaps it was a mistake even to comment on the ad, that I was deliberately being baited. Maybe I was, and now Gary has succeeded in drawing a much more distorted amount of attention and interest toward his ad than he would have otherwise. If these kind of hysterical tactics are the "bold new spirit" that Gary is talking about being "a'borning in fandom", then we have a lot to be concerned about as fandom is no place for something like this. That's not what fandom is supposed to be all about.

An interesting sidenote to this which should give you something to think about is that THE BUYER'S GUIDE, which is the same type of zine as THE COMICS JOURNAL, has never been reviewed in the RBCC, and yet I have never heard one word of protest, hysterical or otherwise, from Alan Light.

At this time I would like to mention that on February 5th, 1977, I was married to the former Miss Della Hawks.

Charlton comics, which everyone thought to be dead and gone, has resumed publishing. They will first use the material they had unpublished at the time of their suspension of operations last fall, and will then be publishing newly commissioned material and have contacted the previous staff artists regarding availability.

Mike Zeck helped Marvel editor Archie Goodwin out of a tight spot by pencilling an issue of MASTER OF KUNG FU on an eleventh hour deadline. Since such a quick deadline did not enable Mike to spend the time he would have liked to on the book, Archie gave him a two part MASTER OF KUNG FU to do which he would be able to spend more time on. So far, Mike is only pencilling these other two issues and hasn't been advised on whether or not he'll ink them, but we can all hope so.

ARTWORK FOR SALE: Besides the ad TOM SUTTON has elsewhere this issue, the new artwork which is printed in this issue of RBCC and drawn by Tom is also for sale. The Red Sonja original is 11" x 15 1/2", the drawing of the barbarian girl with the winged lizard is 10" x 20", the Flash Gordon drawing is 10" x 15", the drawing of Ka-Zar fighting the dinosaur is 12" x 17", and the Dr. Strange drawing on the inside front cover is about 22" x 27" and all of these drawings by Tom Sutton are $50.00 each. You can contact Tom at: 40 Marlboro Street, Newburyport, Mass. 01950.

The Mike Zeck FLASH GORDON artwork advertised for sale in the last issue is also still for sale from me.

Due to some regular features, which hadn't appeared for a couple issues, and which are back this issue such as KEYHOLE, E.C. ARTIST COLLECTOR, POINT / COUNTER POINT COMIC COLLECTOR'S COMMENTS and INFORMATION CENTER, I didn't feel there was room this time for COMICS COMMENTARY but it will be back each and every issue starting next issue.

NEXT ISSUE: An article on Steve Ditko's weird creation The Creeper. Accompanying the article will be new artwork by RBCC staff artists as well as a cover of The Creeper by Mike Zeck. There will also be an eight page science fiction strip (brand new and previously unpublished) by Dennis Fujitake, an artist fandom hasn't heard too much from in the last couple years. He really comes back strong with the strip next issue though.

COMING SOON: An article on Steve Ditko's Capt. Atom with a cover by Mike Zeck and other surprises. Mike Zeck will soon have his first full color cover for the RBCC. An article on SILVER STREAK, the recent hit film, is in the works with a spectacular accompanying illustration by Mike Zeck. The next Steve Fabian cover on the RBCC will be of King Kull vs. Thulsa Doom. The special Animation issue of RBCC will appear in a few months but not real soon what with #'s 129, 131 and 134 having been special issues coming rather close together. The Animation special will feature articles on FANTASIA's "Night on Bald Mountain" sequence, the 1940's Paramount Superman cartoons, George Pal's Puppetoons, Ralph Bakshi's WIZARDS and more.

* * * * * * * * * *

Dear Jim:

I don't really want to wrestle with the intellects that are frequently on display in the RBCC LOC and in various Marvel LOC, but I would like to comment briefly on the Kirby controversy.

Kirby's current output with Marvel is awesome. Here is a talent who has been pouring out ideas for somewhat in excess of 40 years. That's a heck of a lot longer than most of your correspondents have been alive. I only mention that to illustrate just how long 40 years really is.

May we expect a masterpiece with each turn of a pencil or a phrase? Perhaps, and I'm certain Kirby tries for and expects one. However, the truth is that no one who produces art and/or story for the mass media is capable of perfection with every effort. All we ask is that he try, and in Kirby's case he has vastly more success than most.

On the one hand, I can respect the individuals who are saying "I don't like what Kirby is doing with Captain America" or "I think Black Panther was a great book when McGregor directed it", because quite obviously we don't all react to the same stimuli. I happen to enjoy his present treatment of these books a great deal more than I enjoyed their prior incarnations. However, I don't have much respect for someone who says that Kirby is a "hack" and that his stories are "mindless" and have "little plot". The allegations simply have no basis in fact.

Jack Kirby was and is the driving force behind the industry, like it or not. His stories are not 40s stories, but rather they are tales of the future. If you want 40s stories, look to many of the other writers in the Marvel and D.C. stables. Much of what they are turning out involves old villains, old heroes, and the hopes that these will stimulate and rescue an industry that continues to stagnate. They are trading on their own nostalgia, while Kirby, unique and innovative, progresses constantly, creating new ideas and new characters almost daily.

How many Marvel villains has Kirby resurrected since his return? None! All new! All original! But now, by popular demand, he is being asked to bring back some of the old villains, primarily by fans who don't seem to be able to survive without their old friends.

Kirby's art has not "deteriorated" but rather has changed to fit a new time and a new concept. For a better understanding of that, simply look at his work in FANTASTIC FOUR #1 (when he was creating a new concept along with others) and compare it with his work in the later issues as the series progressed up thru #50, 51, 52, et al. His work today continues to progress along with his ideas. Would you prefer seeing him doing The Eternals in the same style with which he was so successful in the 40s? Of course not. These are 70s concepts and ideas. Stagnation is dangerous. Motion is what makes life worth living.

I've been reading comics on and off for almost as long as Jack Kirby has been drawing and writing them, and I personally think that the material Kirby is turning out right now, especially BLACK PANTHER, THE ETERNALS and 2001 (the monthly) is some of the most imaginatively constructed, interestingly written, and graphically mind boggling stuff that he or anyone has ever done for the four color comic. It sometimes occurs to me that perhaps the average fan is not really totally aware of what Kirby is trying to do, and that is to create works of art that will sell and entertain on multiple levels of interest and intellect.

I can see the weaknesses in the large 2001 volume that Kirby did for Marvel. However, consider for a moment the difficulty anyone would have in translating that film onto the comic book page. The film was, purely and simply, a motion picture that was the essence of what the filmed experience is all about. I don't think that the experience I received in that theatre is achievable through any other presentation of that particular set of images. How can we, who received so many different impressions from multiple viewings of this epic film, be so harsh in our criticism of what Kirby tried to do with his assignment? First of all, he was working out of his element somewhat. How many other films has he translated to graphics for publication? I can certainly think of easier films to begin with. We all know he is capable, since much of his work is done through the eye of one whose earliest influences came from the film. Nevertheless, he did accept the assignment and he did give it his best effort. I was privileged to see the early photostats of Kirby's pencils on that book, before they were touched by the various inkers that became involved in the project, and I only wish that all the critics could have had that experience. They were beautiful.

In my opinion, one of the biggest flaws in the volume (if indeed it could be called a flaw) was someone's inability to translate the coloration of the visuals from the film to the pulp paper comic page. Perhaps Marvel should never have attempted this translation, but since they did I can conceive of no one else who might have had the proper cosmic awareness to attempt it than Jack Kirby.

Kirby may not be the "King" to some, but he is one of the best damn comic book artist/writers in the business.

Thomas H. Miller
S-213 Sherwood Terrace
Wyomissing Park Apts.
Reading, Pa. 19607

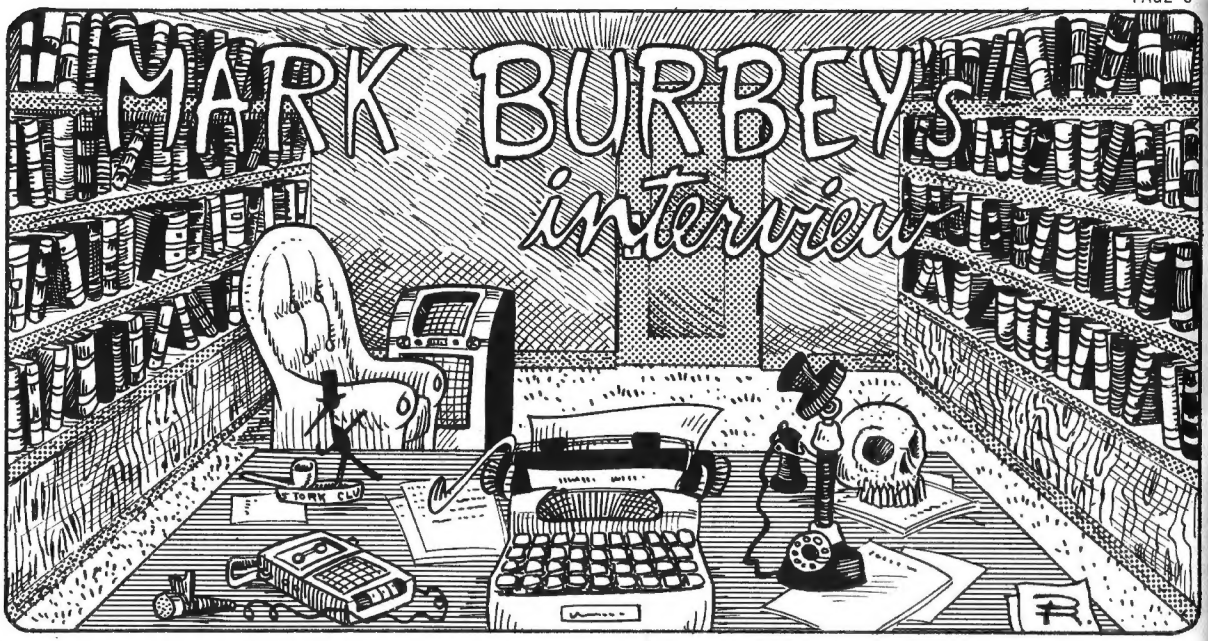
Dear Jim,

I was offended by the vituperation in the review of the "2001" book. Although you said that you, on the whole, agreed with the review and thought his points were valid, I cannot believe that you truly felt that Jack Kirby is a "hack". [I DON'T, BUT I DO AGREE WITH MIKE'S ATTACKS ON THE "2001" BOOK'S SHORTCOMINGS]. It is true that Kirby does dominate the comic book field, and I can well believe that those who are not Kirby fans can work up incredible amounts of resentment against him for this; but on the whole, many of the remarks made in the review were totally unjustified.

I can well sympathize with someone who is reviewing a new version of a work of any type with which he is in love; I get worried when I hear about new attempts to make a film version of THE LORD OF THE RINGS. For that very reason, however, I am probably not the person to write a review of an such attempt. Similarly, any person who would consider any deviation from his own personal concept of a work an "error" is not the person to attempt a review of a new version, especially one done in a medium so different from the original that some changes are necessary. Furthermore, the continual confusion between the film version and the book version of "2001" on the part of nearly everyone contributes to the problem: the comic book version is criticized when it differs from either the book or the movie version. It seems to me that some editorial control is necessary to prevent a review of one particular item from becoming a "review" of a person's entire career, and a particularly ignorant review at that. In this, I think the review was unfair -- the reviewer used it as a forum to get a personal grudge off his chest.

One thing should be clear to anyone familiar with the history of the comic book: Jack Kirby has his current position solely because he has earned it, every step of the way. No other artist has shown so high a degree of creativity in terms of inventing and developing new characters over so many years; few if any have shown the versatility (name a type of comic Kirby hasn't done); and few have proven his peer in terms of sheer professionalism and commitment to the medium.

William R. Turner III
20 N. Triphammer Rd, Apt.3D
Ithaca, New York 14850



INTRODUCTION: Welcome to my new column. I've long wanted my own RBCC column, but until now I couldn't think of a workable, interesting format. What I plan to do with this column is this: Each installment will present an interview with a different personality known to the majority of comics fandom. This column won't appear in every issue, but rather in every second or third issue. This installment's interview is an original, brand-new, unread-by-anyone-but-me interview, as most of them will be. But from time to time, I will also be presenting worthwhile interviews that I have transcribed from rare radio interviews and such. For example, the next installment will feature a lengthy talk with MOE HOWARD from The Three Stooges, illustrated with plenty of stills and memorabilia.

I would like to thank fandom's favorite guy, DON ROSA for doing the logo for my column. From the very moment this column was born in my mind, my plans included a Don Rosa logo, and I'm very pleased that he agreed to do it. Thanks again, Don.

I had already been a comic fan and collector for some time when I first discovered TOM SUTTON. I first found him doing strips in Warren's magazines, and among them was one I was especially impressed with called "No Fair" which we discuss in the interview.

Then I started seeing Tom Sutton's art in the Charlton ghost comics, and he really struck me as being a truly different and innovative artist. In comparison with Charlton's other artists (with the exception of Ditko, Newton, Zeck, Larson and Boxell and that type), you can be sure that he stood well above them all.

I first came into personal contact with Tom when I wrote him requesting advice as to how to break into comics as a writer. My plan was to work with another artist, and I needed to know the best route to go. This was back in 1972. I wanted to hit on Charlton, since they seemed to be the place for newcomers to get their feet wet, and since Tom was one of my Charlton favorites I wrote to him for advice. Much to my delight, a reply came shooting back from Tom, and the letter was as warm and as helpful as any I'd ever received from a professional in the industry.

From that time on, we exchanged an occasional letter, and because of this correspondence, as limited as it was, when I saw his art in the comics it seemed more personal.

Finally, I was able to commission Tom to do an original piece of artwork, something I'd long wanted to do. And in a sense, it was comparable to a professional collaboration as I provided the idea for the scene, and Tom brought it to life. The piece I speak of can be seen on the back cover of RBCC #126, and I call it "The Graverobber's Surprise". That printing, I'm afraid, doesn't do the original justice, as Tom did much tone work in a brown wash that adds so much more than is visible in the black-&-white reproduction.

In doing this interview, I was able to get to know Tom Sutton better than ever. In fact, I learned that Tom and I have several things in common, primarily a shared interest in things macabre, moody and eerie, and a shared hatred of the sun and summer heat. After receiving Tom's answers to this interview in the mail and reading his words pertaining to his home life and personal aversion to summer, I wrote back saying that I felt exactly the same way. In reply to that, Tom went on to say, "I still have the loathing of last summer, giant air conditioner going full blast day and night, air conditioned fat American car I should never, never have on my income, and all because I couldn't function without them. Even now, bundled up against the raw Atlantic winter wind, happy as a hibernating ol' bear, I have gloomy premonitions about next summer. Yuk!" (Reminds one of Dr. Munoz in H.P. Lovecraft's "Cool Air", does it not?) Tom even went on to say that he once inked an entire comic sitting in a bathtub during a particularly bad summer in the city.

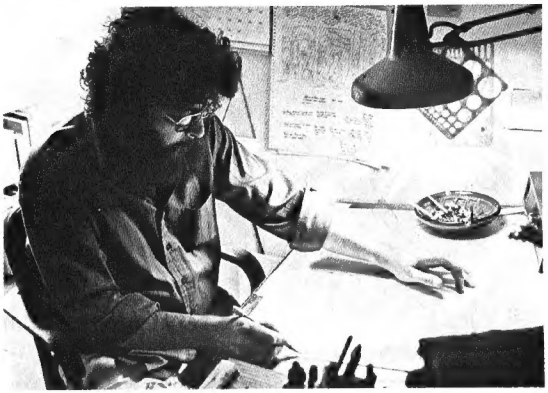
In closing, I'd just like to thank Tom for his unending and supreme co-operation, and for just being the talented, and friendly, man that he is.

SPECIAL CONTEST: Don Rosa has said that he will eat his entire comic collection if anyone can identify the backdrop used in the logo. There are at least five clues. (Don't let the cassette recorder throw you.) Can you do it? If you think you can, send all your surmises to me, at 3400 N.W. 14 Street, Miami, Florida 33125. If you're correct, you'll get your name printed and everything. (Don, I'm counting on you not to tell!)

This installment is dedicated to the lasting memory of H.P. LOVECRAFT

* * * * * * * * * *

Tom Sutton



TO START WITH, A LOT OF FANS ARE PROBABLY VERY CURIOUS ABOUT THE SITUATION AT CHARLTON. WHAT HAPPENED? WHAT HAPPENS TO ARTISTS LIKE YOURSELF, WAYNE HOWARD AND THE REMAINING CHARLTON STAFFERS NOW THAT THE COMPANY HAS FOLDED? I'D REALLY LIKE TO SEE ARTISTS LIKE YOURSELF DOING WORK IN DC'S HORROR BOOKS, AND MAYBE EVEN SOME SUPER-HERO STUFF.

Things with Charlton went from bad to worse, but why they finally quit completely, I don't know. I was hoping they would continue as the last outlet for weird story material, excepting Jim Warren, of course. Naturally everybody was upset by it, artists looking for work everywhere. Staton was working for Marvel and had quit Charlton before the end came, and Nick Cuti had gone to Warren months before. Wayne Howard was the only other artist I knew anything about down there and he has work from other sources.

As far as doing weird material for DC, they are overloaded according to Orlando. They have a vast inventory. I cried, that weird stuff was my favorite work. I used to love to draw out six seven page yarns, pencil them out rough, shuffle the panels around and finally write the dialogue to the finished art for Charlton.

Only when Nick was around could I get anything back. Despite the reputation Charlton earned, I liked some of my stuff done for them better than anything; I guess it must have been the freedom. There was a time when you could do a six or seven or even ten-pager right off the top of your head, just do it and send it in and get the check. That was fun and usually allowed for a freedom of working, an attitude quite different from other jobs. Naturally, there were many, many times when scripts would arrive that should have gone right down the toilet, but you drew them anyway, you needed the bread.

If I would defend Charlton for nothing else, it would be for just being there. The idea of having just TWO companies to work for is a terrible hang-up; very bad for the artist and the fan-reader. It is a bad thing to have just two companies, no matter how good either one is. It just is not healthy.

SPECIFICALLY, WHAT ASSIGNMENTS ARE YOU CURRENTLY WORKING ON TO MAKE UP FOR THE WORK YOU WOULD HAVE BEEN DOING FOR CHARLTON?

Of the moment, I'm not working on any comic book assignments. I have a couple of small advertising accounts that keep things going.

Oh yeah, there is an inking job or two to do for Marvel.

NOW THAT CHARLTON IS NO MORE [THIS WAS PRIOR TO THE RECENT ANNOUNCEMENT THAT CHARLTON WILL RESUME PUBLISHING, BUT WITH FEWER TITLES], PERHAPS YOU CAN TALK MORE FREELY ABOUT YOUR PERSONAL FEELINGS TOWARD THE COMPANY. DO YOU AGREE THAT THE MAJORITY OF THEIR SCRIPTS WERE PRETTY BAD? THE STORY YOU DID IN GHOST MANOR #23, "TERRIBLE TEDDY", WAS FAIRLY INTERESTING, AS WERE SOME OTHERS THAT YOU DID. BUT MORE OFTEN THEN NOT, THIS WASN'T THE CASE.

I like to think the more interesting stories that I did for Charlton were the ones I wrote myself. Once in a while, something else would come along that I could get into visually. "Teddy" was a cover I painted when they first started using painted covers. After the thing was painted, I had the idea for the story, drew the story, then wrote the script or dialogue. I really like working that way.

WE'LL GET BACK TO CHARLTON LATER. IN ANOTHER INTERVIEW, YOU SAID THAT AS A CHILD YOU WERE EXTREMELY INTERESTED IN COMICS. THEN, WHEN ASKED HOW YOU FIRST GOT INTO DRAWING FOR COMICS, YOU REPLIED THAT IT WAS A FRIEND WHO FIRST PLANTED THE IDEA IN YOUR HEAD. WHY DIDN'T THE RELATIONSHIP BETWEEN COMICS AND ART NATURALLY MESH IN YOUR MIND?

As a kid I was heavily into E.C. and almost nothing else. I worshiped the E.C. sci-fi comics, the greatest ever. I worshipped Wally Wood, I copied him...hell, I traced him! His space ships, his fantastic little hollowed out panels, incredible magic! Later, I got into the horror books, but never anything like I was into the fantastic sci-fi stuff. The other interview was all wrong; misunderstood or something. I still get up in the morning and hear my head say, "Wow! Today we get to draw some comics!"

AS ANYONE WHO IS FAMILIAR WITH YOUR STYLE COULD PLAINLY SEE, AWHILE BACK YOU WERE DRAWING UNDER THE PSEUDONYM, SEANE TODD. ONE SIGNIFICANT STRIP YOU TURNED OUT OVER THIS PERIOD WAS "RAT". DID YOU ALSO WRITE THAT STORY? WAS THIS STRIP INDEED INTENDED FOR WEB OF HORROR? DID YOU HAVE GREAT HOPES, AS MANY FANS DID, OF THIS MAGAZINE BEING PERHAPS A PLACE FOR HIGHER QUALITY MATERIAL?

Sean and Todd are the names of my sons. Yes, I wrote "RAT"; wrote three or four stories I think. "RAT" was for WEB OF HORROR and returned to me when the mag died. No, I never thought of it as a place for higher quality stuff. It was just another good, healthy alternative book. We so desperately need more and different publishers!

QUITE OFTEN, VERY DEFINITE INFLUENCES OF OTHER ARTISTS SHOW THROUGH IN YOUR WORK; MOST NOTABLE SOMETIMES, GIL KANE. SOME ARTISTS FEEL THAT TO IMITATE ANOTHER ESTABLISHED STYLE IS THE NEXT WORSE THING TO DOWNRIGHT SWIPING. BUT YOU SEEM TO DO IT MORE OUT OF FUN THAN NECESSITY. TRUE?

Sure I imitate Gil Kane. I used to imitate Wood, sometimes Kubert, and everytime I like to think something rubbed off on me. Comics have been my school, the artists and writers my teachers and I'm learning slowly every day; will go on learning something new right up till the last panel...ggurrgle--Kroak!

GETTING INDIRECTLY BACK TO THE SUBJECT OF CHARLTON (THOUGH THIS QUESTION CAN APPLY TO ANY SITUATION), WHEN YOU'RE HANDED A RATHER BANAL SCRIPT TO ILLUSTRATE, DO YOU TEND TO PUT OFF DOING IT, OR DO YOU PERHAPS, INADVERTANTLY, TURN IN A HACK JOB MORE THAN DESERVING A HACK STORY?

I do both, unfortunately. Some really crumby shit gets lost in the back of my shelf. Some of it's still there... the publisher forgot about it.

Now's the time to mention a situation that may go unnoticed. Sometimes even the worst script contains an idea, suggests a mood the artist is very receptive to. Riding that idea, one can draw away, creating something apart from the script, some thing only conditionally linked to the words. I've had the experience of getting to a point on the second page where I really don't give a dam what the wretched script dictates, and instead, I'll follow what the main idea of the story demands. Often, the writer can't visualize worth a

damn, then the artist has to take control of the strip, really take it over, editing it as you go along. When you know you're going to come to grief, get the whole thing back to redraw following the inane script directions, well...that's when you lose the damn thing.

WITHIN THE COMICS MEDIUM, WHAT GENRE DO YOU PERSONALLY ENJOY DRAWING THE MOST? AS ONE OF YOUR MOST ARDENT FANS, I FEEL YOU TURN IN YOUR BEST ART ON WELL WRITTEN HORROR STRIPS, PROBABLY THE MOST NOTABLE BEING "NO FAIR" WHICH YOU DID FOR WARREN.

"NO FAIR" is so long past I can only say I was still hung up on Woody's style or something like it, and it was all wrong for me. I know what you like about it, but I guess I no longer look for that kind of thing in my work. Yes, by all means, give me a weird story, a grotesque fantasy as far out as possible ...to hell with relevant reality.

WHY HAVEN'T YOU BEEN DOING AS MUCH WORK FOR WARREN OVER THE PAST FEW YEARS? MANY AMERICAN ARTISTS STILL DO WORK FOR HIM, WHY DON'T YOU?

I asked myself that very question just the other night. I will send Jim some script idea I'd like to work up. I will try to convince him to let me do the whole thing myself. I'd like that. What I don't like is getting into a situation where I'm obliged to draw decapitations detailed in neon lit airport lobbies, or mass killers peering through telescopic sights atop marvelously detailed modern Manhatten super-hero structures. I gotta have bogs, slogs, gogs, blobs, murk mire, foggy moores, gnarled roots in rotted crypt, fetid tarn on a toasted troll!

IN CHARLTON'S WAR TITLE, ATTACK #'s 9 & 10, YOU DID A COVER AND INTERIOR STORY FOR BOTH. BOTH STRIPS WERE EXCELLENT, PARTICULARLY THE ONE IN ATTACK #9 CALLED "ONE MAN AIR FORCE." IT LOOKED LIKE SOMETHING OUT OF E.C. BUT HOW DOES THIS FIT INTO YOUR LOVE FOR THE WEIRD AND THE EERIE? WERE YOU GOING THROUGH A MOMENTARY PHASE WHERE YOU WERE INTO DOING WAR STRIPS?

Another Charlton story that never got finished, let alone into print, was called "Wolf"; a WW II Focke Wolf pilot who is a werewolf prowling the night skies, he can't come down...like the flying Dutchman legend by the light of the sillllvverrryyy Moonnn...

I like to draw airplanes. Sometimes I can get off on a good plane story; engines thundering, props whining, screaming, big bad ol' B17 E's or Avro Lancasters droning through the black sky; these are Monsters... great hulking oil stinking grease grimed freezing wind shrieking death carrying clumsy awesome Godawful machines.

Maybe it comes from my early Air Force duty, but really more from just loving the look and feel and sound of the big old bombers. Also wayyy back, the ROMANCE of the WW I Escadrille biplanes (saw THE BLUE MAX eighteen times!)...only trouble is the airplane drawing does get tedious...gets boring after a bit...without poetics, without a really good story of a weird nature, they are nothing.

Did a war strip for Archie Goodwin when he was editing DC about the great Zeppelin L 19 that really was destined to bomb North America in the first world war. Don't ask what book or what year...about five years ago.

Of course I have all EC air war books. How Evans loved that stuff and how it SHOWED! It always shows when you're really getting feedback from the stuff you are doing, when you're really into it, when you can feel it...when you're right there inside the little panel sweating with the hero, twisting the stick, kicking the rudder pedals, ether blowing back in your face.

It's too bad these things are only used in so-called "WAR" books. I hate the business..."Shoot 'em in the guts rat-tat-tat-tat! Really hate to do that but war is hell. Now let's get us another gook! Heh, heh!" Oh well...

RETURNING TO THE SUBJECT OF WARREN, HOW DO YOU FEEL ABOUT THE FOREIGN ARTISTS WHO HAVE PRACTICALLY TAKEN THE COMPANY OVER? MANY OF THE FANS IN MY CIRCLE ARE OF THE OPINION THAT THE FOREIGN ARTISTS ARE NOTHING MORE THAN FASHION DESIGN ARTISTS, AND AS COMIC ARTISTS ARE HACKS IN THE STRICTEST SENSE OF THE WORD.

Some of the foreign artists are common run-of-the-mill commercial laborers, 'tis true. We have a surplus of that type in the business already and do not need to import more. There are a couple of the guys from overseas appearing in (or who once appeared) the Warren books that bring new ideas with them, contribute something different and exciting to the business. Jose Bea comes to mind as a consistent purveyer of neat stuff of a novel nature.

"NO FAIR" FROM CREEPY #22 IS, AS I MENTIONED BEFORE, ONE OF MY FAVORITE TOM SUTTON STRIPS. THE STORY IS GOOD, THOUGH NOT EXTRAORDINARY. BUT THE ART IS SUPERB. VERY TIGHT AND EXTREMELY MOODY. WHY DOES IT SEEM THAT YOU PUT A MORE CONSCIOUS EFFORT INTO THIS STRIP THAN YOUR LATER ONES?

"No Fair" again! I guess I must have liked something about the story. I would never do it that way again.

THROUGHOUT YOUR MANY PUBLISHED STRIPS, YOU HAVE UTILIZED A GREAT MANY DIFFERENT STYLES. IN CREEPY #'s 59 and 61, YOU DID STRIPS CALLED "NOT A CREATURE WAS STIRRING" BY DONALD McGREGOR, AND "ENCORE GHASTLY", WHICH YOU WROTE. THE STYLE USED IN THESE TWO STRIPS IS PRIMARILY THE SAME, THOUGH THE MOODS YOU ACHIEVE GIVE BOTH STRIPS THEIR OWN INDIVIDUAL AND DISTINGUISHING APPEARANCES.

IN CREEPY #64 YOU WROTE AND DREW A STRIP CALLED "ONE AUTUMN AT ARKHAM". THOUGH I LIKED THE STORY, I FELT THE ART WAS JUST A LITTLE TOO MUCH LIKE THAT OF THE FOREIGN ARTISTS, IN THE WAY THAT IN MANY CASES THERE WERE NO DISTINGUISHING PANEL BORDERS, AND MUCH OF THE TIME, THE ART LOOKED GARBLED. HOW DO YOU FEEL ABOUT THIS?

You're right, the Arkham story was confused with attempts to imitate some surface effects the foreign artists were using. I guess I'm just not a stylist, or have yet to arrive at a style that sticks with me. I just think about the story and start drawing.

STILL ON THE SUBJECT OF STYLES, LET'S TALK ABOUT YOUR CHARLTON WORK FOR A MOMENT. YOUR STYLE, AS WELL AS THE QUALITY I'M AFRAID, DIFFERS GREATLY FROM STRIP TO STRIP. SOME OF THE STRIPS I LIKED WERE "The Monster On The Moors" IN DR. GRAVES #55, "Man's Best Friend" IN CREEPY THINGS #4, "The Hybrid Man" IN GHOST MANOR #19, AND "The Well" IN CREEPY THINGS #1.

THE ARTWORK ON "THE KUKULKATON" IN MONSTER HUNTERS #2 WAS ALMOST UP TO PAR WITH YOUR WARREN WORK. WHY THEN DO WE SEE STRIPS LIKE "THE HAIRY ONE" IN CREEPY THINGS #6, AND "THE EYES OF THE BEHOLDER" IN SCARY TALES #4, THAT JUST AREN'T VERY GOOD? THE PAY IN EVERY CASE IS THE SAME, WHY THEN THE DIFFERENCE IN QUALITY? DOES THIS TAKE US BACK TO THE QUESTION OF BANAL SCRIPTS?

It takes us back to banal scripts, no feedback from the story idea, no feeling for the thing, and more than likely something else on the board I'm much more interested in. Sorry.

You will note I am usually more successful with the tales I write myself.

IN GHOSTLY TALES #107, YOU DID A STORY CALLED "THE ANYWHERE MACHINE". IT WAS EXCELLENT ARTWISE, AND THE STORY WAS PASSABLE, EVEN WITH THE HACKNEYED "ENDING UP IN HELL" CLIMAX. ANYWAY, ACCORDING TO THE CREDITS, YOU WORKED FROM LAYOUTS BY WALLY WOOD. HOW DID THAT TEAMING COME ABOUT?

Woody did the pencils for a story I think Nick Cuti wrote when he was assistant editor at Charlton. Who knows WHY he did it; it certainly wasn't for the money. I guess he just felt like doing another six page space story. Anyway, he got a friend of his from the old days to ink the thing and it was a mess, probably because the guy, who shall remain unnamed, had spent such a long time outside of comics, he'd just lost his bag of comics tricks. Nick sent me the pages and asked me to do it over. You could see Woody's strong neat figures and compositions through the mish-mash of inept inking, so I simply reworked Woody's drawings, penciling them all over again onto new page-paper and inking the stuff in as clean a line as I could manage, though my way of inking is really not suitable to Wood either. Only Woody can really ink Woody. It was a bit of a treat at the time, and of course brought back into focus all the hero worship and stuff.

DID YOU DERIVE ANY SENSE OF SATISFACTION OR ACCOMPLISHMENT FROM YOUR "FRANKENSTEIN" WORK FOR SKYWALD? I DIDN'T LIKE THAT VERY MUCH, WHAT WITH THE FLYING HEADS AND ALL.

"Frank'nstein" was soooo looonnngg ago! I vaguely remember it as a hurry-up job. I wished now I'd had the time to do it right. I hardly knew what I was doing in those days. I hardly ever put enough time in on pencilling, hoping to cover up my blunders with ink. It never worked. Now everything takes me so much longer than it ever did before; I draw things over and over, I've discovered that's the way it works for me. I never seem to get it right the first time.

YOU'VE WRITTEN MANY OF YOUR OWN STORIES FOR CHARLTON AND SEVERAL FOR WARREN. DO YOU PREFER WORKING THIS WAY AS OPPOSED TO WORKING FROM ANOTHER AUTHOR'S SCRIPT? DO YOU LIKE BOTH EQUALLY? ARE YOU HAPPY WITH THE STORIES YOU'VE TURNED OUT, AS FAR AS CONCEPT AND OVERALL EXECUTION IS CONCERNED?

We've already covered this, but to re-emphasize...I always prefer to draw my own stuff, draw the idea that is in MY head, write my own narrative and dialogue at the finish (make the actors speak), I love to do it that way!

Second best is getting a script I like, or better yet, just a story synopsis that leaves me lots of latitude to play around.

I am seldom happy with anything when it's finished. There never seems to be enough time to do it the way I want. I keep wanting to go back and do it all over. Not until the end, when it's time to rush it to the post office, do I see where it could have been so much better. I'm cursed.

WERE YOU HAPPY WITH THE OUTCOME OF "SCHLOMO RAVEN" IN FICTION ILLUSTRATED #1? THE GENERAL OPINION OF THAT BOOK IS THAT THE WRITING WASN'T QUITE WHAT IT COULD HAVE BEEN. I ALSO FEEL THAT YOUR TALENT WAS ILL-USED, IN THAT THE HUMOROUS CONCEPT DIDN'T MAKE FOR EXCITING GRAPHICS.

Both Byron and I loved Schlomo. We would run up absurd phone bills betwixt New York and Dunwich talking it out. Byron's enthusiasm is contagious and we both liked the idea of sneaking comics off the all-too-few comic book racks across to the paperback book rack. Byron made up very tight layouts for the whole book. Sometimes I got confused (it's not hard to confuse me) and the second story especially suffered from confusion.

Would it be okay if we tried again?

WHY IS IT THAT YOU'VE NEVER BRANCHED OUT INTO THE ADJOINING AREAS OF ART THAT MANY COMIC ARTISTS INEVITABLY INCLUDE IN THEIR CURRICULUM, SUCH AS PAPERBACK COVERS, MOVIE POSTERS, ETC? NEAL ADAMS IS DOING THIS, WRIGHTSON HAS DONE THIS, MIKE KALUTA HAS ILLUSTRATED HARDCOVER EDITIONS, ETC. YOU'VE DONE DRAWINGS FOR WEIRD HEROES, BUT WHY NOT OTHER THINGS?

Why not indeed? I'd love to! Maybe I'll get the chance. I'm certainly slowly working in that direction...again, very slowly.

The other side of that answer is this: All three guys you mentioned I greatly admire. I have all Neal's

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comic books, my work room is plastered with those gorgeous Wrightson and Kaluta posters (especially loved Kaluta's SHADOW book). From what little I know, there is a major difference between myself and these fellows (count it as a cop out if you want, but it's real to me); Neal has a downtown studio, he has assistants, he's on the street, and knows a hell of a lot more about the business than I ever will or would want to. Berni once said he could take a lot of time, days to do a page, because he didn't have to make a lot of bread because of his life style. Well, I can't do that. I'm pressed for money all the time. I love comics, but I love my family more, and the kids gotta have shoes, baby! Besides, I could never, NEVER live in or around New York. My nervous condition doesn't allow me to be in Boston for more than a couple hours, then I'm shook up for days.

I've always felt the paperback book cover market was glutted with talent. Also, one gets into a rut; I am a house person. I have this big old falling down house, I love it (the main portion was erected in 1690 and that's one hell of a long time to hold an erection, but anyway...). I stay in here, in my tiny painting studio, in the work room where the comics are drawn, surrounded by television, stereo, stacks of radio show and sci-fi soundtrack tapes, and two zillion old magazines. Then I have another room off the bedroom where I sometimes go to effect a change; this room has two more drawing tables. My wife has her workroom opposite (Charlette runs a school for little people), and there are kids coming in and out. A lot of the time I sleep all day and work all night; these are my best times, especially in the summer 'cause I CAN NOT STAND the stinking summer. I loathe the heat. Your hand sweats all over the paper. I'm ruining the ecology keeping giant air conditioners running.

Guess I got a little off the track there, but what I'm getting at is this: I'm locked into a certain way of life with certain responsibilities that don't allow for much time to get samples ready for art directors (I was once an art director; a distinctly lower form of life!), and I just can't seem to get to see the people I should see. I would love to see more people in the business, other cartoonists, artists, etc., but since I hate to travel and my record stay at the Boston Con was one half hour, I guess I won't get to see or know many except through the mail.

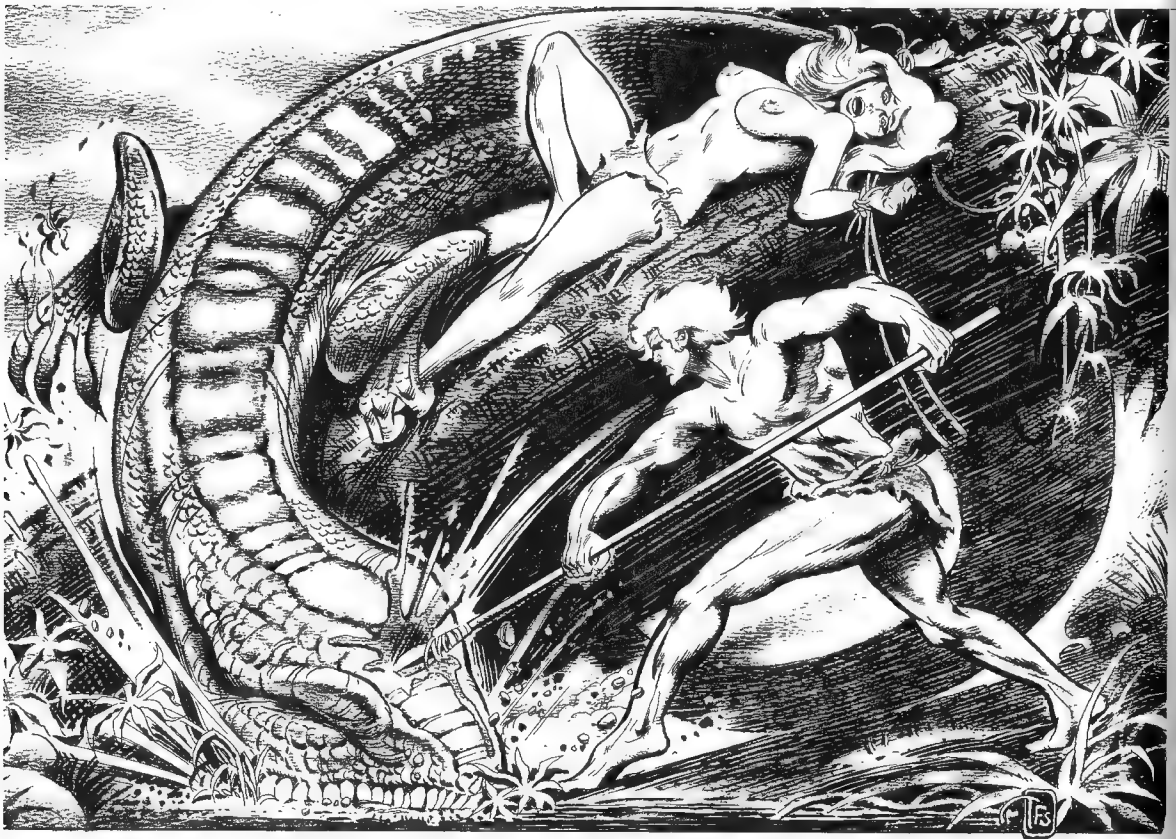
However, I am working on a few things that might appeal to fantasy people outside of comics. I'm hoping to get some exposure through the RBCC and similar publications.

ALONG WITH THIS INTERVIEW, WE'VE REPRINTED A COUPLE OF GUM CARDS YOU DID AWHILE BACK. THEY'RE INTERESTING BECAUSE THEY'RE DONE AS FULL-COLOR MINI-PAINTINGS, AS OPPOSED TO THE DULLER LOOKING OVERLAY METHOD OF COLOR. WHO WRITES THE COPY?

I did a whole mess of those things for Len Brown and Woody Gelman at Topps Gum in Brooklyn early on in this so-called career. They're wonderful people to work with.

Similar stuff now being turned out by Sutton for a Chicago based outfit that sticks them up gum machines or something, I dunno. Copy is written by (My GAWD! I wonder who DOES write that stuff! STUN!)...the folks at the gum company.

A CONCEPT, OR PERHAPS A THEORY I'VE ARRIVED AT,



COMES IN THE GUISE OF A QUESTION. WHY, IF THE 12 AND 13 YEAR-OLD COMIC BUYERS OF THE 1950's CONSUMED THE EC COMICS WITH SUCH GUSTO, CAN'T THE YOUNG COMIC ENTHUSIASTS OF TODAY SUPPORT THE SAME KIND OF INTELLIGENT, CREATIVE, AND MATURE MATERIAL IN COMICS? I BELIEVE THAT CHARLTON HAD THE POTENTIAL TO BECOME A MODERN DAY EC. THE PUBLISHERS SEEM TO THINK THEY HAVE TO AIM DOWN AT THE KIDS, AND I DISAGREE. HOW ABOUT YOU?

Charlton could never have become anything like EC because Charlton didn't give a shit! They just didn't care. They were simply filling pages. One or two guys I knew did care, and they would get very upset, bitter, and it really wore them down. Usually, I liked it...maybe I'm perverse. I liked the idea they would call and say do six pages of ghosty stuff, anything you want. It was very relaxing from the other work. Again, a couple of good things came out of it, too bad nobody will ever see them, especially me!

WOULD YOU LIKE TO DO A HARDCOVER NOVELIZATION LIKE RICHARD CORBEN'S "BLOODSTAR"? IF SO, WHAT KIND OF STORY WOULD YOU LIKE TO ADAPT INTO SUCH A FORMAT?

"Bloodstar" is neat. I wish I could afford a copy. Yes, I'd like to do "The Dream Quest Of Unknown Kadath" by H.P. Lovecraft. That's where I'm at.

"Dream Quest Of Unknown Kadath" was written during 1926 (scratched out entirely in longhand as H.P.L. loathed typewriters) and never published during his lifetime. Lovecraft died in 1937, the year I was born. This perhaps accounts for it not being on his (chronological) list (in the back of THE TOMB paperback), but the list does provide us with information that he wrote THE SILVER KEY also in 1926. This short story introduces Randolph Carter (protagonist of DREAM-QUEST and the key he discovered to open the doors of the inner dream world) and is followed in 1932 by "Through The Gates Of The Silver Key", which, of course relates directly to the then unpublished KADATH. Carter stars in all of these. Apparently DREAM-QUEST is a first draft, a short novel, 140 pages of rambling narrative unbroken into chapters, and for some, too unstructured to hold attention easily.

If you recall "Pickman's Model", you'll be delighted to learn that the same fiendish painter from Boston's ancient North End (where I lived for 4 years) appears in DREAM-QUEST as a ghoul guide for Carter on his trip through the underworld.

In the early pages of "The Shadow Over Innsmouth" (1931) you find H.P.L. visiting Newburyport, staying at the exotic gloomy Victorian YMCA and spending a dark night in the 18th century library next door before leaving on the bus from Market Square taking the High Road along the coast through Rowly and Ipswich to Innsmouth. I like to think I'm shadowed by H.P.L. as I go to life drawing sessions weekly at the old YMCA and muse dreamily among the old books in the little brick library before going two blocks down the street to Market Square to the book shops and the rotting warves. I love it!

He, by the way, hated the cold and longed for your climate. Pity is, though he might have lived longer in the south, his head would never have accepted it.

DO YOU SEE YOURSELF AS A COMIC ARTIST TWENTY OR THIRTY YEARS FROM NOW? WOULD YOU LIKE TO GET OUT OF COMICS AND DELVE INTO OTHER AREAS OF ART? BERNI WRIGHTSON HAS PRACTICALLY CUT OUT HIS STRIP WORK AND PEN AND INK WORK SO HE CAN DEVOTE HIS TIME ALMOST EXCLUSIVELY TO PAINTING. HE'S ALSO DOING A RICHLY ILLUSTRATED EDITION OF FRANKENSTEIN, THE ORIGINAL BY MARY SHELLEY, WHICH WILL COST AN ABSURD $225.00. WOULD SUCH ALTERNATIVES APPEAL TO YOU?

I want to do more things, yes. I have a little animation project in the back of my head I'd like to carry out strictly for myself. I wish I had more time for painting.

Yet, I still have a lot of things I'd like to do in comics. I'd like to find some way to help comics change for the better.

HO HUM... 'FRIGHT' TIME AGAIN... AND I'M JUST 'DYING' TO GET SOME REST, BUT IN A CEMETERY YET... YECCHHH... ALL THOSE BUSY 'BODIES' PLAYING HIDE AND GO "REEK"...HEE... ANYWAY...TWADDLE UP TO THAT TOMBSTONE AND SIT YOUR SHAKING SACROILIAC DOWN ON SOME GHOSTLY GORE CALLED...
"NO FAIR!"
A DAMP EVENING FOG ROLLS ACROSS ALLISTOWN CEMETERY... THE CHIPPED TOMBSTONES SEEM TO SHIVER IN THE CHILLY CLOAK
OLD SILAS CROFT DOESN'T NOTICE FOUR SHAKING FORMS ... CROUCHED BEHIND A CRACKED GRAVESTONE, PROTRUDING IT'S MASK OF DEATH FROM THE SOFT EARTH
WOW... IN THE SHIMMERING LACEWORK OF THE SPIDER-WEBBED CRYPT, THE YOUNG INTRUDERS DISCOVER WHY NO ONE IS EVER PERMITTED TO ENTER...
THEY SEE THE SECRET THAT LIES WITHIN THE MARBLE WALLS...
ART BY TOM SUTTON / SCRIPT BY BILL PARENTE

HOW OFTEN, IF EVER, DO YOU WORK FROM PHOTOGRAPHS, OR RESEARCH A STYLE OF ARCHITECTURE OR MODE OF DRESS WHEN DOING A PERIOD STORY?

I happen to love to research. I have tons of scrap on almost anything. I get so involved with background and atmosphere the characters come out entirely secondary. Of course, in a weird story, that's exactly the way things should be. Yes, I use swipes of all kinds. I collect notebooks full of stuff I want to put into stories...maybe that's why the panels get so damned cluttered!

YOU'VE SAID IN OTHER INTERVIEWS THAT YOU DON'T PARTICULARLY LIKE DRAWING SUPERHEROES, YET YOU'VE INKED SEVERAL OF THEM. DO YOU LOOK UPON INKING AS MERELY A MECHANICAL DUTY, WHEREAS DRAWING IS THE TRUE CREATIVE PROCESS?

Inking is an art by itself. Some see it only as tracing over the penciller's drawing like inking in a cell for animation, but it's not that at all when it's done right. Think of it as rendering. You're bringing the panel to life, adding something of your own. Think of the great engravers Dore had, the guys who are responsible for what...for all of what most of us know about what Gustave Dore drew.

A good inker should first of all be a terrific painstaking craftsman. If he is also an artist, all the better, but of course he will never get paid for what he's worth.

Presently, the pencil drawing is much more interesting to me, though I would always prefer to finish my own work.

IS THERE ANY ONE SINGLE STRIP OR PROJECT YOU'RE ESPECIALLY PROUD OF?

I was very happy developing the "Future History Chronicles" in the PLANET OF THE APES book. I was

heartbroken to see it go. There was so much that Doug (Moench) and I talked about doing with the strip. Then again, there were all those letters complaining about the complicated panels...I felt like I was linked into an audience of speed-readers. What the hell's their hurry?

THE ART ON "FUTURE HISTORY" LOOKS TOTALLY DIFFERENT THAN ANYTHING YOU'VE PREVIOUSLY DONE. WE TOUCHED ON THIS EARLIER, BUT YOU SEEM TO HAVE AN ENDLESS SUPPLY OF VARIATIONS ON THE BASIC THEME, THE BASIC TOM SUTTON STYLE. DO YOU GO OUT OF YOUR WAY TO CREATE THESE DIFFERENT STYLES, OR DOES IT JUST COME NATURALLY OUT OF A DESIRE FOR THE PENWORK TO LOOK DIFFERENT?

I like to use different materials. A lot of the Apes pages were done on plastic sheets. The pencilling was on three or four layers of tissue underneath, the inking-rendering done on the matt surface plastic. It allowed me to play around with the separate drawings on tissues, overlapping, composing without redrawing.

WE'VE DETERMINED THAT THE PAINTING OF YOURS THAT APPEARED ON THE COVER OF RBCC #130 WAS ORIGINALLY DONE AS A CHARLTON COVER. IF SO, WHY DID CHARLTON REJECT IT?

Yes, it was an unused Charlton cover. I used to paint three or four at a time and submit them. Usually they accepted them all, but the one you speak of they didn't like. I guess it didn't have a girl being threatened by a B.E.M. or maybe they knew they could NEVER get that one in register!

DESCRIBE FOR US THE PROCESS YOU GO THROUGH WHEN YOU WRITE A COMIC STORY.

On something I'm serious about, I will read the

BUBBLEGUM CARD BY TOM SUTTON: This is one of many cards he did. The art for the humorous scene is by Sutton, but the product art (jar, bar of soap, etc.) is by another artist.

synopsis over a few times to get it all straight. This is when I work with someone else, like Doug. I collect scrap reference. I start to break down the story in little thumbnail sketches (did you ever sketch on yer thumbnail?). I usually draw everything on tissues first, whole pads of tissues, then I stick them together on the light table built into my drafting table, place the strathmore drawing paper over the top and pencil it all over again tightening things as I go along. In the case of plastic film, of course, you don't need the light box.

Working on my own, that is, without a writer, I'll just start drawing with some idea of what's going to happen in my mind, pencilling away on tissues again. Combining, rearranging the tissues, slipping background tissues underneath, sometimes inking directly on the drawing paper over the tissues stuck to the light box, other times redrawing everything in pencil, rendering with extra dense india ink, brushes of all kinds, rapidograph pens (try the double zero Jewel Rapidograph. Fantastic!), croquille grease crayon, acrylic black wash, and finally striking in intense whites with white opaque.

Oh, oh...you asked about WRITING! Well, I rarely type anything out first. I draw the thing, pencil it complete. Then I sit down and indicate balloons on a tissue over the pencilled page and type captions and dialoque keyed to the tissue.

IN MARK FELDMAN'S I'LL BE DAMNED YOU HAD A CONTINUED STRIP CALLED "PILGRIM". IT RAN FOR TWO ISSUES AND THEN DIED ALONG WITH THE ZINE. WHAT EVER BECAME OF THE REST OF THE STRIP? WHAT HAPPENED AFTER THE BOY WAS HIT BY THE CAR?

"Pilgrim" was intended to be an epic adventure in sci-fi. The poor kid was to have been taken up to the stranded space ship, Pilgrim, his mind to replace the strayed, lost or stolen mind of the Pilgrim's host-pilot. It would be fun to work this tale out, too!

WHAT UPCOMING PROJECTS ARE YOU CURRENTLY, OR GOING TO BE INVOLVED IN?

Some obscure advertising work, a couple of paperbacks (interior illustrations) and a top secret new strip!

CAN'T YOU GIVE US A HINT AS TO WHAT AND WHERE WE MIGHT LOOK FOR THIS STUFF?

Byron Preiss Visual Productions, Weird Hero series, and some others.

The strip will center around a character I introduced some time back called RAT. He will be modified, changed...little will remain but the name.

* * * * * * * * * *

IT'S TIME TO ENTER A WORLD OF INCOMPREHENSIBLE PLOTS AND LIFELESS ACTING. IT'S TIME YOU WERE AGAIN...
ART AND STORY RONALD WILBER·77
SPACED-1998 2/4
WILL, YOU CAN'T MEAN YOU CAN'T FIND YOUR WAY AROUND THE SPICE RACK. YOU JUST COULDN'T BE LOST IN SPICE!
HOW DID WE EVER MAKE IT HERE? HOW COULD WE HAVE COME SO FAR? TELL ME HELENA.
NOW DO THE HUSTLE!
JUKE BOX
DEPOSIT 25¢
ALL THE HITS!
MAKE A SELECTION.
BORN TO BORE
YOU WANT TO KNOW HOW WE SURVIVED A NUCLEAR EXPLOSION ON THE SURFACE OF THE MOON THAT HURLED US OUT OF OUR SOLAR SYSTEM AT FASTER THAN LIGHT SPEED AND SHOULD HAVE VAPORIZED US? YOU WANT TO KNOW WHY AN EXPLOSION ON THE DARK SIDE OF THE MOON DIDN'T HURL US INTO THE SUN? YOU WANT TO KNOW HOW WE CAME SO FAR IN THE UNIVERSE IN SO SHORT A TIME? HOW WE COULD EVER POSSIBLY BE FIVE MILLION LIGHT YEARS IN THE FUTURE? IS THAT WHAT YOU WANT TO KNOW?
ACTUALLY, I WAS WONDERING HOW WE EVER MADE IT TO A SECOND SEASON AFTER THAT ABYSMAL FIRST SEASON.
WHERE'S VICTOR? I MUST SPEAK TO HIM IMMEDIATELY! I'M DESPERATE!
DESPERATE FOR HIS SAGE ADVICE AND WISDOM?
DO THE HUSTLE
DO IT!
NO, DESPERATE TO FIND OUT HOW HE GOT OUT OF THIS SHOW.
SURELY YOU REMEMBER JOHN-
DO IT!
DO THE HUSTLE
DO THE HUSTLE
VICTOR'S BEEN REPLACED BY OUR TOKEN ALIEN, MAYA.
THEN I MUST SPEAK TO ALAN CARTER, OR HAS HE BEEN REPLACED TOO?
DO THE HUSTLE
DO IT!
NOT REALLY, BUT HIS PART HAS BEEN ALMOST COMPLETELY SUPERCEDED BY TONY VERDESCHI, THE NEW FIRST OFFICER.
IT'S NOT FAIR!
I AGREE, IT ISN'T FAIR TO JUST DROP OR REPLACE REGULAR CHARACTERS FOR NO REASON.
NOT THAT, I MEAN IT ISN'T FAIR TO LET THEM OUT AND NOT US! WAAH! I WANNA BE REPLACED!!!
MR. FRED FREIBERGER'S CHAIR.
DUNCE

COMMANDER KOENIG! COMPUTER SAYS THERE ARE TWO STRANGERS ON BOARD.
ALIENS HERE ON ALPHA TONY?
I'LL TRADE MY ALBUM FOR YOURS.
NEVER! THIS ONE HAS TWINKLE, TWINKLE, LITTLE EARTH ON IT!
TWO SIDES OF LEONARD NIMOY
LEONARD NIMOY PRESENTS MR. SPOCK'S MUSIC FROM
YES SIR. THE QUESTION IS, WHAT EVIL PLAN DO THEY HAVE IN MIND?
TWINKLE, TWINKLE, LITTLE EARTH...
WRONG! THE QUESTION IS, IF THEY HAVE A MIND WHAT ARE THEY DOING HERE?
PUNCH AND JUDY: 1998
EVERYONE GET OUT YOUR LUDICROUS LOOKING TOY RAY GUNS. WE'RE GOING TO INVESTIGATE.
I HAVEN'T GOT MINE, I LENT IT TO VICTOR.
WHAT RAY GUNS?
STOP! LET ME GO WITH YOU. MY ABILITY TO TURN INTO ANYTHING MAY HELP. I'LL PROVE IT BY TURNING INTO A BIRD.
STOP
GO
MAYA'S GOING TO TURN INTO A BIRD! SOMEONE GET NEWSPAPERS AND SPREAD THEM ALL OVER THE BASE! I WON'T HAVE ALPHA LOOKING LIKE THE BOTTOM OF A BIRD-CAGE!
WHY ARE WE GETTING A CLOSE-UP OF HER EYE?
LOOK THERE'S A BIRD IN HER EYE!
AMAZING! CAN YOU DO JAMES CAGNEY?
SURE!
DON'T YOU THINK WE BETTER GO?
YOU DIRTY RAT!
FIRST I HAVE SOMETHING I WANT EVERYONE TO HEAR-
CHARTER MEMBER DON KNOTTS FAN CLUB.
MY IMPERSONATION OF CARY GRANT! JUDY! JUDY! JUDY!
WHO'S THAT SUPPOSED TO BE, EDWARD G. ROBINSON?
SOUNDS JUST LIKE LYLE TALBOT!
TOKEN ALIEN
YOU MUST DO EDWARD G. ROBINSON FOR ME SOMETIME, JOHN.
MYAH, DON'T LET ME FORGET, SEE?
FINISH

BELIEVE IT OR NOT, I USED TO LIFT WEIGHTS.
IN THERE SIR, IT'S A GRAVE SITUATION.
MY BROTHER JIM ARNESS IS REALLY SOME-THING!
DID THOSE TWO MEN LOOK FAMILIAR TO YOU?
JOHN, THEY... THEY MUST BE THE TWO STRANGERS!
THE DOORS LOCKED, WE CAN'T GET OUT!
LOOK JOHN, WHAT'S THAT?!
IT'S AN ANCIENT-
THIS TAPE WILL SELF-DESTRUCT IN FIVE SECONDS.
BLAM
TAPE-RECORDER.
LOOK YOUR LITTLE BOY'S PLAYING THE PALACE!
MAMMIE!
TELEGRAM
I JUST GOT THIS TELEGRAM, IT'S GOOD NEWS, THE SHOW IS CANCELLED! LET'S GO!
WE SHOULD CLEAN THE PLACE UP FIRST, IT'S A MESS.
DON'T WORRY, I'LL GET MAYA TO TURN INTO A VACUUM-CLEANER AND CLEAN IT UP.
PARIS
THE END
LIBERTY

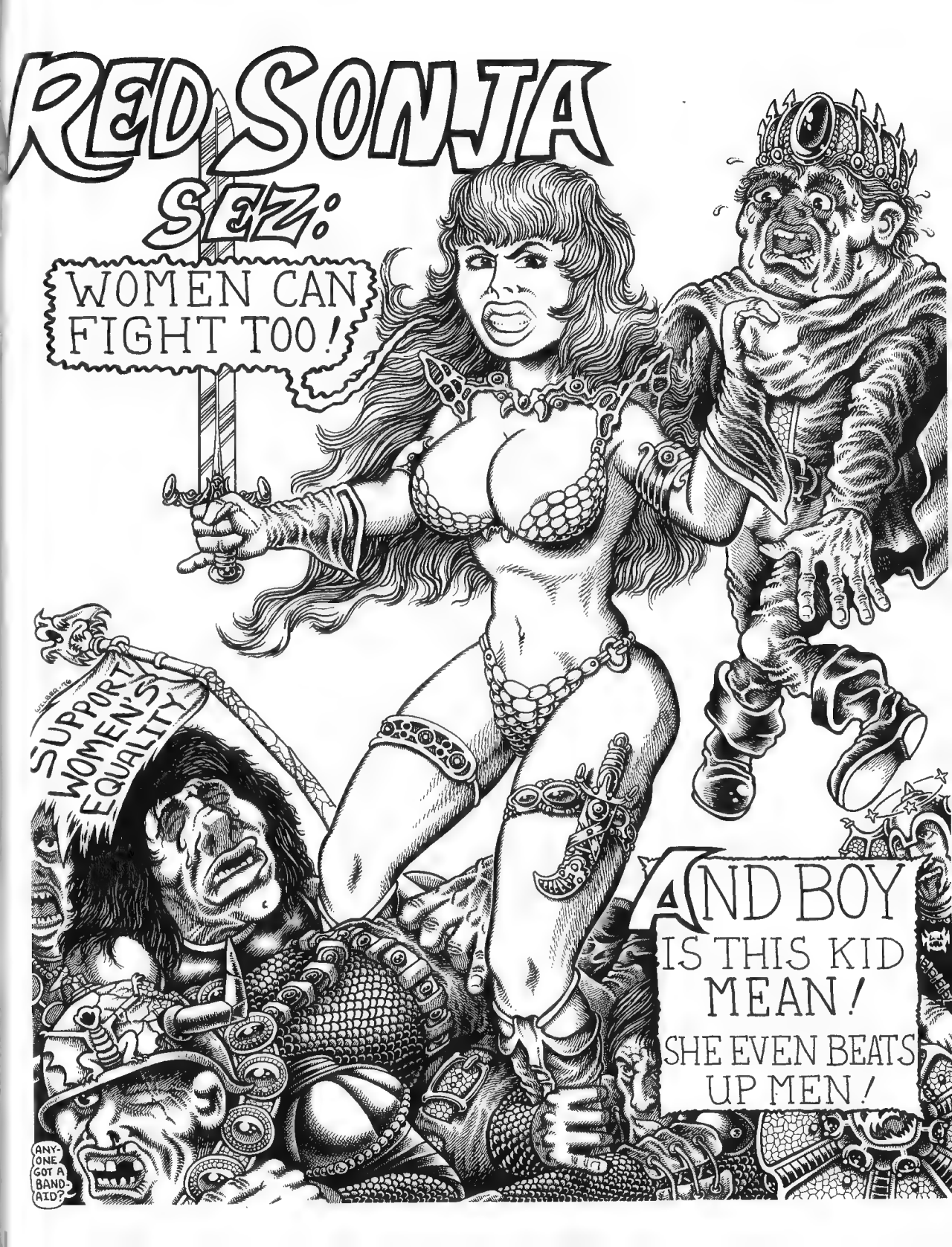
ARTIST PROFILE
RON WILBER

Although I'm sure that many of you out there think that Ron Wilber is one of those bright young stars who only became associated with the RBCC after I took over (such as Steve Fabian, Ralph Fowler, Bruce Patterson and Kerry Gammill) Ron was actually associated with the RBCC before I took over and one of the pieces he did for the old RBCC appeared as recently as RBCC #110. That drawing, which was titled "Crowded Swamp", has the style which is associated with Ron, but lacks the flair he later developed.

His full name is Ronald Charles Wilber and he was born December 14, 1954. He has been drawing since he was a child. His use of small detailed lines comes out of his attempts to duplicate the effects other artists achieved with zip-a-tone and craft-tint, since those materials weren't available to him. He works mostly with Rapid-o-Graph pens. Although he could ink with a brush he prefers to have the control that a pen offers him. He enjoys doing humorous strips, and generally writes them all himself, but hopes to also do serious work in the future. You can be certain that the RBCC will be presenting more of Ron's work and we are presently planning a strip which will be totally different from anything Ron has done for the RBCC to date!

Ron is also a regular contributor to ENTERPRISE INCIDENTS and has done work for it since the second issue.

At right is Ron's symbolic comment on the ridiculous character of Marvel's Red Sonja.


RED SONJA
SEZ:
WOMEN CAN FIGHT TOO!
SUPPORT WOMEN'S EQUALITY
AND BOY IS THIS KID MEAN!
SHE EVEN BEATS UP MEN!
ANY-ONE GOT A BAND-AID?

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 6351 S.W. 43 STREET, MIAMI, FLORIDA 33155

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

THE COMPLETE BOOK OF CARTOONING by John Adkins Richardson - $6.95 paperbound, $13.95 hardbound - 266 pages (7 x 9 1/2) - Published by Prentice-Hall, Inc., Englewood Cliffs, N.J. 07632

This is without a doubt the very best book of its kind I have ever come across. It's very well thought out, intelligently organized and marvelously illustrated.

John Richardson is a familiar name to RBCC readers through his strip "Maxor of Cirod". He is professor of art and Design at Southern Illinois University as well as the author of two previous books: MODERN ART AND SCIENTIFIC THOUGHT (1971) and ART: THE WAY IT IS (Prentice Hall, 1974).

This most certainly is not just another "How To Draw Cartoons" book. It is a great tool to go beside the young cartoonist's drawing board for constant reference.

High points of the contents include, "Drawing, Talent, This Book and Others"
"Caricature and Characterization"
"Whole Figures and Half Animals"
"Tools and Techniques"
"The Graphic Story"
"Graphic Stories in Book Form"
"Getting Published"

In short the book is a real "upper" for those struggling to get started through Fanzines (it even tells you how to put together your own fanzine) and break into pro comics or undergrounds. Here is real solid information and inspiration (you supply the perspiration) for folks just getting started as well as for us old weak-eyed cramp-fingered pros. The glossary and bibliography alone are worth the price of the book.

I hope you sell a million John, the book is a TREASURE!!

RATING 10 / TOM SUTTON

SPFX #1: 25 YEAR TRIBUTE TO "THE WAR OF THE WORLDS" - $4.00 - 32 pages - Published by Jay Duncan, 4318 Larchmont Drive, El Paso, Texas 79902

It seems that suddenly George Pal's marvelous film is having all kinds of articles done about it. FANTASCENE did a two part article on it, the new CINEFANTASTIQUE has a massive section on the film and we also have this just published tribute. Ignoring the arguments on over saturation of a subject, I'll merely review this for how well it does its job and exactly what it offers.

Printed with a CINEFANTASTIQUE type of format (slick paper, type-setting, same size) it starts off very well with a full color, wraparound cover painting by surrealist artist Paul Stinson which is very tight and precise, and not just a little strange. A good touch which helps set this zine off from the ordinary approach used by film zines.

The only other color is the centerspread which features 18 full color frame blow-ups (each 2 1/4 x 1 5/8), two full color behind the scenes photos and a half page drawing by George Barr which is nice but not up to what he is capable of.

The articles presented are four pages on "Filming The War of The Worlds", one page with the film's credits, a two page interview with George Pal (brand new), two pages of behind the scenes stills, a 1 1/2 page interview with director Byron Haskin, a two page interview with Unit Art Director Al Nozaki, three pages from the film's pressbook, a two page interview with Les Tremayne who co-starred as General Mann, 2 1/2 pages on an amatuer sequel which was done called "The Conquest of Mars" and some more behind the scenes drawings and stills. The inside back cover is an attempt at a cartoon by Joe Pan which doesn't succeed.

The quality of the articles is excellent although one could have wished that the George Pal interview would have been longer.

There are well over fifty stills published in here, probably close to a hundred, but many are small, although by no means too small. Although there are a good many stills from the film, a vast number are rare behind the scenes shots which help add to this zine's different approach.

There are unfortunately two gripes which I must register. The first is that the type in the articles is reduced very small and stretched out to five columns on a page. The other is that the price is a little stiff for the very brief page count, as nice as it is. Extra pages could have been added just by making the type larger and easier to read (it's much smaller than the type face in CINEFANTASTIQUE).

As a twenty-five year tribute one would have expected something more lavish, a little bit more extra special, especially for a four dollar admission.

RATING 8 / JAMES VAN HISE

CINEFANTASTIQUE Vol 5 #4 - $4.00, subs 4/$10.00 - 48 pages - Published by Fred Clarke, P.O. Box 270, Oak Park, Ill. 60303 [Available from The S.F.C.A. for $3.00 + 25¢ postage]

Three days after I received my copy of the zine reviewed above, I received the new CINEFANTASTIQUE which also has a long section on THE WAR OF THE WORLDS, 29 pages in fact. Seven of those pages are in color. It's difficult to say specifically if CFQ handles the coverage of WAR OF THE WORLDS in a manner superior than SPFX, but it does look nice and there is more written information. There is overlapping on a few of the stills, etc. but most are different and both have a good number of George Pal in those days. CFQ has an especially good pic of H.G. Wells on the set of THINGS TO COME. The layout of THE WAR OF THE WORLDS section is definitely superior to SPFX and does seem to have more work and imagination put in to it. If I had to choose I suppose that CFQ would come out a little bit in front, especially with that beautiful Vincent DiFate front cover of the Martian, but SPFX would definitely hold up as an excellent supplement to this issue.

Other features this issue include an interview with stop-motion animator Jim Danforth as he discusses why he resigned from the Academy of Motion Picture Arts and Sciences after they awarded the new KONG a special Oscar for special effects even though the special effects nominating committee, of which Danforth was then a member, did not recommend it for one. The interview answers all the questions about this which I'm sure are running through your mind right now.

There are also film reviews (KING KONG, NETWORK and WIZARDS), an article discussing the novelization of STAR WARS, a look at Ray Harryhausen's new film set for release in June (which includes three stills, plus two in full color on the back cover) plus more short reviews, news and other information.

CFQ is always great, but I especially enjoy those issues like this one which are spectacular!

RATING 10 / JAMES VAN HISE

THE COMICS JOURNAL #33 - 50¢, 10/$3.00 - 36 tabloid pages - Published by Fantagraphics Inc., P.O. Box 292, Riverdale, Maryland 20840

I AM NOT reviewing THE COMICS JOURNAL because Gary Groth said we wouldn't. The ad he has in this issue came more than a week after this zine was assigned to me, which just goes to show that poor, misguided Gary is merely out looking for trouble.

Why is it though that Gary finds it necessary to do these things? Is it that he feels THE COMICS JOURNAL isn't good enough to stand on its own merits? Does he believe others will like him more if he berates his peers? These questions can only be answered by Gary himself, and I suspect we might be hearing from him once this sees print.

But after reading this issue of TCJ, I am more puzzled than ever as to why Gary Groth has no faith in his own product. The layouts are certainly attractive. The articles and columns are certainly different, interesting, informative, and well-written enough. There's even a new art talent presented in this issue. All in all, it's a nice, well-rounded package. Aside from the text features, many name advertisers such as Bud Plant and Russ Cochran buy space. So why must Gary Groth stir up imaginary controversies to bring attention to THE COMICS JOURNAL?

Well, it could be that he's scared stiff of his competition. Let's face it, THE BUYER'S GUIDE is a pretty awesome part of fandom. What with its circulation more than 10,000 weekly, I'd say the chances of someone pushing it off the top of the adzine heap are fairly remote.

But let's get specific for a moment; the letters page in TCJ, conflicting viewpoints aside, had fans asking for both more columns and articles (since TBG has too many ads and not enough text) and more ads. So, if they want more ads, why don't they just stick with THE BUYER'S GUIDE?

The articles and columns in TBG, in my mind, are just an extra treat, as it is, first and foremost, an adzine, and a damned good one. THE COMICS JOURNAL, on the other hand, is more like a comic fandom newspaper, with ads thrown in to pay for it and fill it out.

One thing I've found wrong with TCJ is that there's no real format; no basis for organization. There are simply articles on unrelated topics, and columns where the writers can talk about anything they want. Now, there's nothing wrong with general material fanzines that feature a potpourri of topics, but the feeling I get here, though it's very subtle, is like the feeling I would get if Marvel had stuck a Millie the Model story in the Planet of the Apes black & white magazine.

As I said before, THE COMICS JOURNAL is good enough, but I can certainly live without it. As a matter of fact, I do.

RATING 6 / MARK BURBEY

STARWIND Vol. 1 #2 - $1.50 - 84 pages - Published by The Starwind Press, P.O. Box 3346, Ohio State Univ., Columbus, Ohio 43210

STARWIND is a semi-pro magazine of science fiction and fantasy. It combines famous names (Ray Bradbury is represented by a reprint of an obscure early short story, "The Night"; Jack Williamson is interviewed)with unknown newcomers to the field.

The fiction presented varies in quality. Some of the short-shorts are barely tolerable extended anecdotes, but there are some standard length short stories of close to professional quality. There are good critical articles on the work of Robert E. Howard and Michael Moorcock. Artwork ranges from fairly good to excellent, with a cover by Andrew Smith well within the later category.

There's easily a buck-fifty in entertainment here.

RATING 7 / J. B. CLIFFORD, JR.

HEAVY METAL April '77 - $1.50 - 96 pages - Published by HM Communications, 635 Madison Avenue, New York, N.Y. 10022

HEAVY METAL is the translated edition of the French fantasy zine METAL HURLANT. Published by the same people who do NATIONAL LAMPOON, HEAVY METAL is a quality newstand magazine.

HEAVY METAL consists of more than half art from METAL HURLANT, the rest is supplied by American artists. The French artists are well known -- Druillet, Moebius, Mezieres, Dionnet and Gal; as are the Americans -- Corben, Bode' and the Brothers Hildebrandt. The Corben is "Den" in color; or rather, half of it as the story is continued in the next issue. The Bode' is his famous strip "Sunpot" appearing here in color for the very first time as the complete six chapter strip (whose first four chapters appeared in GALAXY in 1970) was previously only published in black and white in a quality fanzine. The color has been very carefully and skillfully added here. The rest of the color is an 8 page fantasy strip "Arzach" by Moebius (lovely art; amusing story) and an 8 page science fiction strip "Space Punks" by Mezieres (fine art - something like Wood; only aver-

age story). Color is sharp for all these stories. "Sunpot" is particularly beautiful.

The black and white is of the same quality. "Conquering Armies" by Dionnet and Gal is very fine -- detail work, panel breakdown, pacing and story all excellent. "The Adventures of Yriss" by Druillet and Alexis is equally exciting, and continues in the next issue. The other stories are slightly better than average -- art generally superior to the story itself.

Of special interest to some will be the small excerpt from THE SWORD OF SHANNARA by Terry Brooks, to be published by Ballantine in April. Although the cover blurb calls it "the biggest epic fantasy of the '70s" and the inner blurb compares it to Tolkien, I disagree. The brief excerpt lacked the power and conviction of LORD OF THE RINGS, as well as its graceful prose. Two illustrations by the Brothers Hildbrandt from the forthcoming book accompany the excerpt. I hated them! The characters are stiffly posed, idealized figures awash in a sentimental golden glow.

HEAVY METAL bills itself as "the adult fantasy illustrated magazine." I agree -- you will find no tales of bloody horror and endless violence here. No wasted pages either, with a mere eight pages of ads. If you are interested, look for the cover of a female robot hacking a male robot to pieces.

RATING 8 / PHIL SUNDE

THE OUTER LIMITS - An Illustrated Review, Vol. 1 - $2.50 - 64 pages - Published by Scorpio 13, 11100 Governor Avenue, Cleveland, Ohio 44111

Now there is a fanzine dedicated solely to the fond admiration and critical study of a brilliantly conceived television series, THE OUTER LIMITS.

This fanzine is put together and published by fans who, like myself, turned on the television one evening and viewed a show that would virtually blind them to most amything that would follow. No longer were MY THREE SONS and THE DONNA REED SHOW tolerable TV fare; here was something so incredibly better, so vastly more thought-provoking.

This illustrated review is very competently executed, both in writing and packaging. Scorpio 13 is planning to give this a four issue run until each of the 48 episodes is covered.

The front and back covers are excellent professional illustrations; a montage of several favorite OL episodes. Inside, the first twelve episodes are both outlined and reviewed, and very thoroughly at that. These fellows know their subject well; they have spotted many of the subtle messages hidden beneath the surface of the stories, and they are very well-studied on the men who made the shows, their previous credits as well as their contributions to the OUTER LIMITS shows themselves.

Nearly each of the 12 reviews is illustrated with stills and/or drawings, some of them rare.

Also included, apart from the regular critiques, is a photo feature of "The Galaxy Being". Some of these stills could be printed a bit better as they appear slightly blurred and washed out.

My only complaint is with the typing up of the text. For a minimal amount, the editors could rent an IBM typewriter and give the copy a much clearer and more professional look. This would improve the book's value as well as make it easier to read.

Aside from that, I feel that this is a very special kind of fanzine, and deserves all the support it can get.

RATING 8 / MARK BURBEY

XENOPHILE #28 - $1.00, subs 12/$6.00 or first class 12/ $12.00 - 84 pages - Published monthly by Nils Hardin, P.O. Box 9660, St. Louis, Mo. 63122

XENOPHILE is a sort of RBCC for non-comics fans, as it officially excludes comics related material and focuses on fantastic literature, especially the pulps. However, one article in this issue, on Sunday supplements, dwells affectionately on the old newspaper comics, so this exclusion is never total.

There are many ads for books, pulps, paperbacks, digests, and the like; these occupy the bulk of the fanzine. XENOPHILE must run the most ads for this material of any publication I have seen.

The editorial contents for this issue include an article on the pseudonyms of H. P. Lovecraft, a review and criticism of a recent price guide for pulps and such, a checklist of books by Eric Frank Russell, a pulp information center, an article by Bill Blackbeard on upgrading your collection, and a lengthy letter column, in addition to the aforementioned Sunday supplement article. Illustrations include photos of old pulp covers and drawings, and some of it (especially the cover by J. K. Potter and some reprints of work by Margaret Brundage) is very fine.

RATING 8 / J.B. CLIFFORD, JR.

MANTICORE # 1 - $1.50 + .50¢ postage - 28 pages - Superhero Merchandise, P. O. Box 777, Dover, New Jersey 07801

Ever wonder what happened to the JOE KUBERT SCHOOL of CARTOON & GRAPHIC ART? Well, a handful of students enrolled and by semester's end managed to publish an above-average crudzine. MANTICORE is the manifestation of which I speak. It's dated Fall, 1976, but I never knew the zine existed until I saw it advertized in one of my favorite DC comics. Some of you probably saw the ad. It was attractive, enticing (it made me order it, didn't it?), and by no surprise, it was drawn up by Joe Kubert, the old pencil pushing coach hisself. The blurb read: IT'S NEW! IT'S GREAT! IT'S A FIRST! "...28 pages of original art never before published...with the impact of brand new, unleashed talent!"

Well, with all that staring me in the face, I thought, "This looks pretty interesting," and sent two bucks out on the next mail-bearing airplane.

Approximately two weeks later, I found an enveloped MANTICORE hiding in my mailbox. I was pretty anxious to open the envelope, as I was kind of expecting hitherto unknown fan talents of the ROBERT KLINE - RICHARD CORBEN - MIKE VOSBURG variety (all three little-known fan artists who have since become big-namers.)

But the beautiful art I foolishly expected was never destined to fill my hungry eyes. With my first glance at the cover, I knew I was in for some pretty putrid artwork.

The front cover, I should clarify, is not really bad. With a closer second look, one can appreciate it as a nice piece of fan work, showing talent and ability. The cover is credited to STEVE BISSETTE, but I suspect that many of the other students may have contributed to it.

Most of the interior art, taken at face value, is pretty bad. Much of it, though, shows embryonic ability, knowledge of composition and perspective, and varying degrees of visual imagination. Much of the art has the look of an artist just starting out, so it is possible that some of these students might progress into fairly decent artists someday.

The few artists who are really good in MANTICORE are ones who have been doing art for quite some time, and who have been appearing in fanzines and such. Some of these artists include STEVE BISSETTE (who is the best of the MANTICORE lot, and who is currently appearing in DR. WIRTHAM'S COMIX & STORIES), RICH VEITCH (who did an underground called TWO-FISTED ZOMBIES, and who is currently appearing in DR. WIRTHAM'S COMIX), TOM YEATES (who I've seen in INFINITY), and LARRY NIBERT (who I've seen before but can't recall where).

The main fault with MANTICORE is that there is no-

thing to sink your teeth into. Every page is unto itself, and as one-pagers go they seem unfortunately uninspired. Some of these one-page gems are so pointless as to warrant awarding their creators with the famous "What the Hell For?" Trophy.

First of all, I don't believe there are enough positions available to artists in professional comics to warrant a comic artists school. And even if there were, the school's goal should be to take the young, talented artists (who already know how to draw well) and teach them the business of drawing pro comics and show them all the ropes and tricks. But to create a school where beginning scribblers are taught to draw comics is a ludicrous waste of time and energy.

RATING 4 / MARK BURBEY

SCIENCE FICTION REVIEW #19 - $1.25 (4/$4.00 by subscription) - 56 pages-Published by Richard E. Geis, P.O. Box 11408, Portland, OR 97211

"I am the invisible hippie who is outwardly conformist and square, but who privately is damned near self-sufficient and the secret master, not of the world, but of himself and 90% of his life...", claims Geis. "I've made my bargain with the gods: I won't try for wealth and fame and power if they'll agree to let me have a long life, a small income, and the Observer/Critic role in life. So far we've all lived up to the deal."

SCIENCE FICTION REVIEW is good evidence that Geis is living up to his end of the "deal." This quarterly sciende fiction fanzine covers many of Geis' personal observations (in daily journal format) on a variety of topics as well as giving an in-depth look at science fiction.

This issue (confusingly numbered as 19 on the cover and 18 on the contents page) carries interviews with Philip K. Dick and Frank Kelly Freas, reviews of over 40 publications in the field, a few articles (including a quickie by Larry Niven) and columns, (including a good one on s-f art), and letters from numerous fans and pros.

The material is sufficient to satisfy even the most expert of fans, but entertaining and lucid enough to hold the attention of casual fans as well. I'll get around to subscribing for myself one of these days. Time spent with SFR, in addition to being it's own reward, can save me a great deal of time and a fair amount of money by helping me avoid the more worthless junk published under the s-f name.

RATING 9 / J.B. CLIFFORD, JR.

COMIC MEDIA NEWS #25 - Published by Richard Burton, 22 Woodhaw, Egham, Surrey, TW20 9AP England.-No price for US subscribers is given, but I suspect it should be about 75¢ per copy.

COMIC MEDIA NEWS is the COMIC READER of Britain. The format is much the same (though standard size), with news of comics (mostly U.S.-made) dominating and some material on films and t.v. Much of their material comes from and is credited to TCR, but they have their own sources as well. Featured in this issue is a lengthy, well-conducted interview with James Warren. The magazine is well laid out and printed and includes some fine illustrations of forthcoming comic covers, photos and cartoons.

RATING 7 / J.B. CLIFFORD, JR.

ARIEL #2 - $6.95 - 84 pages (9 x 12) - Published by Morning Star Press, P.O. Box 6011, Leawood, Kansas 66206

Whereas the first issue of ARIEL varied wildly in the quality of its contents, much of it amassed in a seemingly aimless manner, the second issue is right on track. Much of the reason is certainly the fact that the layouts this time are designed by Bruce Jones, a very accomplished artist and writer in the industry. Plus there is much more editorial discrimination of the material, as well as some real imagination used in the choice of pieces used.

The lead feature is "Eggsucker" by Harlan Ellison which is billed as a "prequel" to "A Boy And His Dog". It's short but very good and highly entertaining. It's brand new and is illustrated in full color by Richard Corben.

The second part of the Frazetta interview is much better than the first as it spans thirteen pages and includes a lot of Frazetta art such as three full pages in color plus some smaller color pieces.

"The Princess and the Merman" is a six page strip by Bruce Jones in full color. The story is okay and the art is very nice.

"Den" is a fourteen page full color strip by Corben which is a continuation of the strip printed in the first issue of ARIEL. The first part of this strip was in THE RICHARD CORBEN FUNNY BOOK but the reproduction here is far superior, plus there's more pages. It is Corben at his best!

Other features include "The Burning Man" by Ray Bradbury with an illustration by Bruce Jones, "Islands" by Michael Moorcock with illustrations by Jeff Jones, "Science Fiction Chauvinism" by Ursula Le Guin, an interesting poem by Edgar Allen Poe, an article on Mary Shelly's FRANKENSTEIN, and a couple other pieces of fiction.

This volume has a very pleasing balance between text and art, which could not be said for the first issue.

Although the first issue had heavy cover stock and squared binding like this issue does, ARIEL #2 corrects the mistake the editor and publisher made on #1 by using the wrong kind of interior paper for printing color. This issue's interior pages are on heavy, slick paper, the absolute best for printing full color, and it takes full advantage of this by printing full color on over fifty pages, many being full page in size such as the Frazetta paintings and the Corben strip.

Although this volume is only a dollar more than the first one was, it's ten times better than number one.

RATING 10 / JAMES VAN HISE

JUNGLE TALES OF TARZAN by Edgar Rice Burroughs and Burne Hogarth - $5.95 - 172 pages (9 x 12) - Published by Watson-Guptill Publications, 1515 Broadway, New York, N.Y. 10036

The first volume of this, published almost four years ago, was in full color on 127 pages and retailed for $9.95. It has since been remaindered and can often be found in book stores for about the same price as this second volume which is entirely in black and white except for the full color front and back covers (which are two interior drawings with color added).

Four of Burroughs' stories from the collection JUNGLE TALES OF TARZAN are adapted here. They are: "Tarzan's First Love", "The Capture of Tarzan", "The God of Tarzan", and "Nightmare".

They are well adapted, using as much of the text of the original story as possible, and span about one hundred and thirty pages in the book.

The balance is comprised of an introduction which discusses and analyzes Horgarth's art and prints many examples which also appear elsewhere in this same book as well as some examples from the first volume.

The artwork by Hogarth is exquisitely rendered and was obviously many, many months in preparation. It has all of the greatness, as well as all of the flaws (the occasional use of multiple limbs and no body ever drawn at rest) of the first book, but it's still beautiful.

RATING 10 / JAMES VAN HISE

COMING SOON FROM D.C. - STAR HUNTERS!

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by **Gary Brown**

KEYHOLE, installment 42.
Written by Gary Brown, 9423 SW 76th Street, #W-11, Miami, Florida 33173.
Intended for the 134th issue of RBCC.
Logo art by Doug Potter.

&&&

Don Rosa's

INFORMATION CENTER

Welcome to another installment of the I.C. I had to skip last issue due to my recent move to a new address, plus the time required to do an episode of THE PERTWILLABY PAPERS which actually takes more time to do than the 10-12 page I.C.'s I used to do all by myself...but I still love it! When you write to me with something about the I.C. you might also give me your comments and suggestions about PERTWILLABY PAPERS such as what you like, don't like, or would like to see me do with it.

And now on with the show!

AND NOW FOR SOME TITANIC LISTS OF ADDITIONS TO MY MOVIE-SCORE-COMPOSER INDEXES. NOW YOU'LL HAVE TWO LISTS APIECE FOR EACH OF THESE GREAT MUSIC-WRITERERS.

BERNARD HERRMAN additions from Jack Seabrook & Bob Blanshard: BENEATH THE 12 MILE REEF ('53), GARDEN OF EVIL ('54), WILLIAMSBURG: STORY OF A PATRIOT (Doc.)('57), 7th VOYAGE OF SINBAD (How did I miss that?)('58), THREE WORLDS OF GULLIVAR ('60), JOY IN THE MORNING ('65), OBSESSIONS ('69), BATTLE OF NERETVA ('70), ENDLESS NIGHT ('71), NIGHT DIGGER ('71), SISTERS ('72), IT'S ALIVE ('74), and OBSESSION ('76)(Not to be confused with the '69 film). TAXI DRIVER is supposed to be Herrman's last work...however OBSESSION was just released in these parts and I'd rather think of it to be Herrman's final work as great as it is, since I was totally unhappy with TAXI DRIVER as a whole!

HENRY MANCINI additions from Mike Appel: Arabesque ('66), GUNN ('67), WAIT UNTIL DARK ('67), THE PARTY('68), ME NATALIE ('69), DARLING LILI ('70), THE HAWAIIANS('70), MOLLY MAGUIRES ('70), SUNFLOWER ('70), NIGHT VISITOR ('71), SOMETIMES A GREAT NOTION ('71), OKLAHOMA CRUDE ('73), THE THIEF WHO CAME TO DINNER ('73), VISIONS OF EIGHT ('73), GIRL FROM PETROVKA ('74), 99 AND 44/100% DEAD ('74), THAT'S ENTERTAINMENT ('74), WHITE DAWN('74), GREAT WALDO PEPPER ('75), ONCE IS NOT ENOUGH ('75), RETURN OF THE PINK PANTHER ('75), BLUE KNIGHT(TV)('75), W.C. FIELDS AND ME('76), LOVE AND OTHER CRIMES ('76),

AND FROM MIKE APPEL AND BOB BLANSHARD THIS HUGE LIST OF JERRY GOLDSMITH ADDITIONS: BLACK PATCH ('57), FACE OF A FUGITIVE ('59), SPIRAL ROAD ('62), FREUD ('62), TAKE HER SHE'S MINE ('62), A GATHERING OF EAGLES('63), THE STRIPPER ('63), FATE IS THE HUNTER ('64), RIO CONCHOS ('64), SHOCK TREATMENT ('64), MORITURI ('65), PATCH OF BLUE ('65), SATAN BUG ('65), VON RYAN'S EXPRESS ('65), OUR MAN FLINT ('66), TO TRAP A SPY (Re-scored "MAN FROM U.N.C.L.E. episodes)('66), THE FLIM-FLAM MAN ('67), SEBASTION ('68), THE CHAIRMAN ('69), 100 RIFLES ('69), THE BROTHERHOOD OF THE BELL(TV)('70), CABLE CAR MURDER(TV)('71), DO NOT FOLD SPINDLE OR MUTILATE(TV)('71), ESCAPE FROM THE PLANET OF THE APES('71) THE HOMECOMING: A XMAS STORY(WALTON'S pilot)('71), LAST RUN ('71), STEP OUT OF LINE(TV)('71), CRAWLSPACE (TV '72), THE CULPEPPER CATTLE CO. ('72), THE MAN ('72), THE OTHER ('72), PURSUIT (TV '72), ACE ELI AND RODGER OF THE SKIES ('73), THE DON IS DEAD ('73), GOING UP OF DAVID LEVY (TV '73), HAWKINS ON MURDER (TV '73), ONE LITTLE INDIAN ('73), PAPILLON ('73), POLICE STORY(tv73), RED PONY (TV '73), SHAMUS ('73), CHINATOWN ('74), INDICT AND CONVICT (TV '74), QB VII (TV '74), S*P*Y*S ('74), A TREE GROWS IN BROOKLYN (TV '74), WINTER KILL (TV '74), BABE (TV '75), BREAKOUT ('75), A GIRL NAMED SOONER (TV '75), MEDICAL STORY (TV THEME '75), REINCARNATION OF PETER PROUD ('75), TAKE A HARD RIDE ('75), THE TERRORISTS ('75), THE WIND AND THE LION ('75), BREAKHEART PASS ('76), LAST HARD MAN ('76), LOGAN'S RUN ('76), THE OMEN ('76, and which he won the Academy Award for as best musical score for a film), THE CASSANDRA CROSSING ('77), HIGH VELOCITY (77), ISLANDS IN THE STREAM ('77). Gah! Talk about missing a few in my index...

JAY ZILBER -- COLUMBUS, OHIO

WHO DID THE VOICE FOR THE TAPE-RECORDED MISSION ASSIGNMENTS ON "MISSION: IMPOSSIBLE"?

I dunno'...but remember that those weren't "assignments" - they were "suggestions". Judging by the jobs the I.M. Force tackled, wouldn't you like to see a list of the ones they TURNED DOWN!

RON GOMES -- ONTARIO, CANADA

I'D LIKE TO SEE A LIST OF TV EPISODES SCRIPTED BY HARLAN ELLISON.

Is next issue soon enough? I gotta make sure I do it right otherwise he'll get hopping mad, so I'll be consulting a copy of the now out of print complete Harlan Ellison bibliography.

INDEX SECTION...

WALT DISNEY'S COMICS AND STORIES #291-312

Number in () indicates issue of WDC&S which reprints story

Abbreviations: CB = script & art by Carl Barks
DD = Donald Duck U$ = Uncle $crooge HDL = Huey,Dewey,Louie
DA = Daisy Duck GG = Gladstone Gander GY = Gyro Gearloose
JrW = Jr.Woodchucks GD = Granma Duck C&D = Chip & Dale
MM = Mickey Mouse G = Goofy P = Pluto MN = Minnie Mouse
M&F = Morty & Ferdy BP = Black Pete S = Scamp(& Lady & Tramp)
BB = Beagle Boys MMM = Mad Madam Mim LVD = Ludwig Von Drake
(All DD strips co-star HDL). * = my own title.

Additions to abbreviation list: W&B = the Witch and Beelzebub The Broom.

#291: (Vol. 25 #3) - Dec. 1964 Cover: (DD,HDL)CB

"Delivery Dilemma" (DD,U$,BB) CB (#433)	10 pages
"Halloween Haunting" (W&B)	5 pages
Goofy Jokes Text & Illo	1 page
"The Den Mother" (MMM,BB,JrW)	5 pages
"The Rodeo" text & illo (G,MM,Dumbo)	1 page
"The Phantom Ship" Part II (MM,G)	7 pages

#292: (Vol. 25 #4) - Jan. 1965 Cover: (DD,HDL)CB
"Instant Hercules" (DD)CB (#432) 10 pages
"Pluto Blasts Off" (W&B,P,G,LVD) 4 pages
"A Big Day For Bongo" Text & Illo(Bongo,Thumper) 1 pg.
Goofy Jokes " " " 1 page
"Down On The Farm" (BB) 7 pages
"The Phantom Ship" Part III (MM,G,BP) 7 pages

#293: (Vol. 25 #5) - Feb. 1965 Cover: (DD,HDL)
"Mastering The Matterhorn" (DD) non-CB 10 pages
"The Pirates Den" Part I (MM,G)...reprint from MICKEY MOUSE 5 pages
Goofy Jokes text & illo 1 page
"The Skating Party" text & illo (MM,G,LVD) 1 page
"The Chicken Caper" (BB,HDL,GY) 6 pages
"Sheepish Cowboys" (GD,HDL,Zeke Wolf) CB (GD's Farm Friends #1010 reprint) 7 pages

#294: (Vol. 25 #6) - March 1965 Cover: (DD,HDL)
"Duck Out Of Luck" (DD,GG,JrW)CB (#413) 10 pages
"Daisy's Big Boo-Boo" (DA,U$) 4 pages
Goofy Jokes 1 page
"The Adventurer" text & illo (MM,MN,C&D) 1 page
"The No-Snap Trap" (BB,P,GY) 6 pages
"The Pirate's Den" Part II (MM,G) 7 pages

#295: (Vol. 25 #7) - April 1965 Cover:(DD,HDL,U$)CB
"Timber Tycoon" (DD,U$)non-CB 9 pages
"The Not So Sure Cure" (BB,U$) 6 pages
"Pluto's Fishing Tale" text&illo(MM,M&F,P) 1 page
"The Hat Hunt" (DA,GY) 3 pages
"Medicine Man Mystery" (MM,G) 9 pages
Goofy Jokes text&illo 1 page

#296: (Vol. 25 #8) - May 1965 Cover: (DD,DA,MM,G)CB
"Battle Of Petras" (DD,U$,GY) non-CB 10 pages
"The Tragic Magic Touch"(MMM,BB,DD,U$,LVD,P) 4 pages
"Shoo-City" (DA,DD,P) 4 pages
"The Clover Crown" text & illo (M&F,Bambi) 1 page
"Trapped On Wreckers Reef" Part I (MM,G,GY) 8 pages
Goofy Jokes text & illo 1 page

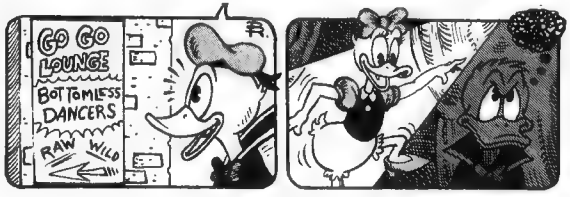
#297: (Vol. 25 #9) - June 1965 Cover: (DD,HDL)CB
"Monkey Business" (DD,U$)CB 10 pages
Roscoe, the Psychic Robot*(GY)CB(U$#20reprint) 4 pages

"The Moon Rocket" text & illo(MM,G,MN) 1 page
"Trapped On Wreckers Reef" Part II(MM,G,GY) 8 pages
"Hoods In The Woods" (BB,JrW) 6 pages
"Million Dollar Shower" (U$)CB 1 page

#298: (Vol. 25 #10) - July 1965 Cover:(DD,HDL)CB
"Fun Director" (DD,U$,GY)non-CB 10 pages
"Noisy Neighbors" (C&D) (reprint) 5 pages
Goofy Jokes text & illo 1 page
"The Double Date" (DA,DD)CB(Reprint from "Daisy Duck's Diary" #1150) 5 pages
"On Money" text & illo/"Jr. Coin Collectors Corner" (U$,HDL) 1 page
"Trapped On Wreckers Reef" Part III (MM,G,GY) 8 pages

#299: (Vol. 25 #11) - Aug. 1965 Cover:(DD,MM,G)
The Walt Disney Theatre: "The 2 Musketeers + 1" (DD,MM,G) 10 pages
Pluto Finds A Wallet* (P,MM,M&F)(Reprint) 4 pages
"Avoiding Harm" text & illo (Bambi,Thumper) 1 page
DD vs. GG: the Duckburg Wildflower Club Outing*CB (DD,GG,DA) (Reprint from #117) 10 pages
"That Motherly Feeling" (MMM,BB) 4 pages

#300: (Vol. 25 #12) - Sept. 1965 Special Cover:(DD, HDL,U$,GD,DA,MM,G,P,Scamp)-SPECIAL 25th ANNIVERSARY ISSUE(WHICH, AS IT WORKS OUT, COINCIDES WITH THE 300th ISSUE)
Walt Disney Theatre/"Hound Of Basketville" (MM,G,GG,P) 10 pages
"Almost A Princess" (MMM,Snow White & 7 Dwarfs)4 pages
SPECIAL ANNIVERSARY PAGE: Capsule History of WDC&S with cover repro of #1 1 page
"On Money" text & illo/"Jr. Coin Collectors Corner" (U$,HDL) 1 page
"Three Dirty Little Ducks"(DD)(Special Reprint from #43) 10 pages
"Bored With Boys" (DA,DD) 3 pages



#301: (Vol. 26 #1) - Oct. 1965 Cover:(DD,HDL)
Walt Disney Theatre/"20,000 Weeds Under The Sea" (MM,G,Capt. Hook) 10 pages
"Too Much Help" (DA,GD,GG)(Reprint from "DA's Dairy" #1150)CB 4 pages
Goofy Jokes text & illo 1 page
"Donald Duck, Scientist Deluxe" text & illo (SPECIAL PAGE CONCERNING THE GENIUS BEHIND THE FOLLOWING CARL BARKS REPRINT...NO MENTION OR CREDIT IS GIVEN TO CB.)
"The Mad Chemist" (DD) (CB reprint from #44) 10 pages
"A Wolf In Wolf's Clothing" (MMM, Zeke Wolf) 3 pages

#302: (Vol. 26 #2) - Nov. 1965 Cover:(DD,HDL)
Walt Disney Theatre/"Ali $crooge & the 40 Beagles) (U$,BB,G) 10 pages
"The Play's The Thing" (MMM,MN) 4 pages
Goofy Jokes text & illo 1 page
The Bird Dog* (P,MM)(Reprint) 4 pages
Farragut the Falcon*(DD)(CB reprint from #47) 10 pages

#303: (Vol. 26 #3) - Dec. 1965 Cover:(DD,HDL)CB
WD Theatre/"Treasure Island A-Yo-Ho"(MM,GY,BP,G, Capt. Hook) 10 pages
"The Quiet Noisemaker" (MMM,LVD) 4 pages
Goofy Jokes text & illo 1 page
"October Outing" (Scamp)(Reprint from "MM ALMANAC) 4 pages
DD, Champion Wire Walker*(DD)CB (From #49) 10 pages

#304: (Vol. 26 #4) - Jan. 1966 Cover:(DD,HDL)CB
WD Theatre/"King Mickey And The Knights Of The Hound Table"(MM,G,MN) 10 pages
"Daringly Different" (DA,DD)CB (Reprint from "DA's Diary" #1150) 5 pages
"On Money" text & illo ("Jr. Coin Collectors Corner") (U$,HDL) 1 page
"Ducky Date" (MMM,DD,Fethry Duck) 3 pages
DD Tries To Return A Lost $10 Bill* CB(From#63) 10 pages
Goofy Jokes text & illo 1 page

#305: (Vol. 26 #5) - Feb. 1966 Cover:(MM,G,7 Dwarfs)
WD Theatre/"Rip Van Goofy" (MM,G,7 Dwarfs,MMM)10 pages
"The Shocked Shopper" (DA,DD) 4 pages
Goofy Jokes text & illo 1 page
The Wishing Well Machine*(GY)CB (Reprint from U$ #25) 4 pages
DD's CHAMPION DOG,THE SMUG SNORKLE SQUATTIE* (DD)CB (This reprint from #70 omits 4 panels) 9 1/2 pages

#306: (Vol. 26 #6) - March 1966 Cover:(DD,HDL)CB
WD Theatre/"The Swiss Family Mouse 'N' Sons" (MM,MN,M&F,G) 10 pages
"Miss Fix-It" (MMM,C&D) 4 pages
Goofy Jokes text & illo 1 page
"The Frisky-Risky Ride" (3 Lil' Pigs & Zeke)(Reprint) 4 pages
DD Of The Coast Patrol* (DD)CB (From #94) 10 pages

#307: (Vol. 26 #7) - April 1966 Cover:(DD,HDL)CB
WD Theatre/"The Wizard Of Bahs" (DA,P,GY,7D,G)10 pages
Pluto And The Wolf*(P,MM,M&F,GD)(Reprint) 4 pages
Goofy Jokes text & illo 1 page
DD's Hypnotic Glasses* (DD,DA)CB (From #91) 10 pages
"The Last Laugh" (GY,BB) 4 pages

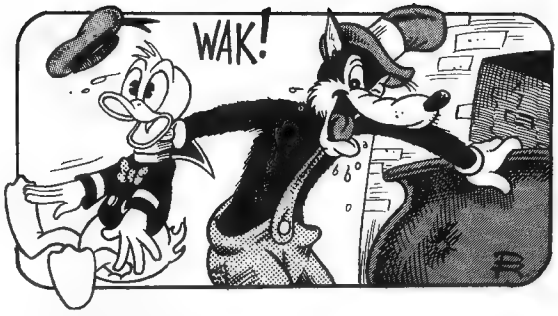
#308: (Vol. 26 #8) - May 1966 Cover:(MM,G,DD)
WD Theatre/"A Lad 'n' His Lamp"(MM,G,MN) 10 pages
"The Clan Bake" (MMM,Zeke Wolf) 4 pages
Goofy Jokes text & illo 1 page
"Ting-A-Ling Trouble" (GY) 4 pages
"The Beauty Business"(DD,DA)CB("Daisy & Donald"#1) (Note that this isn't The lead feature!!!) 10 pages

#309: (Vol. 26 #9) - June 1966 Cover:(DD,DA)CB
WD Theatre/"Bobbin' Hood & His Merry 7 Dwarfs" (MM,BP,7D) 10 pages
"Gone Fishing" (MMM,B'rer Fox & Bear) 4 pages
Goofy Jokes text & illo 1 page
"The Trouble With Thudder" (GY) 4 pages
"Skateboard A-Boo-Boo" (DD,DA) 10 pages

#310: (Vol. 26 #10) - July 1966 Cover:Double Scene: (MM/DD,DA)...DD & DA by CB
WD Theatre/"Gullible's Travels" (MM,G) 10 pages
"The Generosity Potion" (MMM,Magica DeSpell,U$)4 pages
Goofy Jokes text & illo 1 page
"The Real Cool Canoe" (GY) 4 pages
"Little Miss Muscle" (DD,DA,BB) 10 pages

#311: (Vol. 26 #11) - Aug. 1966 Cover:(DD,HDL)
WD Theatre/"Mick & The Beanstalk" (MM,M&F,G) 10 pages
"The Unbirthday Birthday" (MMM,U$,DD,HDL,GY,MM,G) 4 pages
Goofy Jokes text & illo 1 page
"Project: Fresh Air" (GY,U$) 5 pages
"The Golden Tumbleweed" (DD,DA) 9 pages

#312: (Vol. 26 #12) - Sept. 1966 Cover: (DD,DA)
"The Not-So-Ancient Mariner" (DD,DA,GG)...IN THIS, CARL BARKS' FINAL WDC&S DUCK STRIP, HE DEPICTS DA & GG AS TOTALLY NEW CHARACTERS, UNRECOGNIZABLE FROM THEIR FORMER SELVES! 10 pages
"Fisherman's Luck" (GY) 4 pages
Goofy Jokes text & illo 1 page
"The Magic Machine" (Merlin Jones) 6 pages
"Man Of His Word" (Super Goof,MM,BP) 8 pages



WDC&S FEATURED CB's LAST ORIGINAL DD STRIP; HOWEVER CB WENT ON TO DO COVERS FOR THESE ISSUES: #313-316, 319,321,322,324,326,328,329,331,332,334,341,342, 350(?),351 (If not one or two others in this range).

THE FOLLOWING IS A COMPLETE GUIDE TO STRIPS REPRINTED IN WDC&S: All numbers refer to WDC&S except where noted:
#293: "GD's FARM FRIENDS" #1010
#297: U$ #20 (GY), #298: "DA'S DIARY" #1055, #299: #117, #300: #43, #301: #44,"DA'S DIARY" #1055, #302: #47, #303: #49, #304: #63 & DA'S DIARY #1055, #305: #70 & U$ #25 (GY), #306: #94, #307: #91, #328: #148, #335: #129, #342: #131, #343: #144, #344: #127, #345: #139, #346: #140, #347: #141, #348: #155, #349: #92, #350: #133, #351: #147, #352: #160, #353: #173, #354: #197, #355: #206, #356: #103, #357: #145, #358: #146, #359: #154, #360: #200, #361: #158, #362: #180, #363: #126, #364: #172, #365: #149, #366: #150, #367: #151, #368: #156, #369: #143, #370: #142, #371: #153, #372: #168, #373: #193, #374: #203, #375: #240, #376: #208, #377: #185, #378: #196, #379: #207, #380: #223, #381: #202, #382: #213, #383: #215, #384: #177, #385: #187, #386: #209, #387: #205, #388: #136, #389: #253, #390: #239, #391: #137, #392: #163, #393: #167, #394: #176, #395: #214, #396: #210,U$#23(GY #397: #218, #398: #217, #399: #183, #400: #171, #401: #219, #402: #258, #403: #255, #404: #223, #405: #259, #406: #191, #407: #221, #408: #229, #409: #249, #410: #216, #411: #254, #412: #220, #413: #294, #414: #269, #415: #265, #416: #222, #417: #225, #418: #236, #419: #138, #420: #65, #421: #152, #422: #169, #423: #231, #424: #256, #425: #260, #426: #264, #427: #273, #428: #275, #429: #271, #430: #287, #431: #288, #432: #291, #433: #290, #434: #199, #435: #201, #436: #195, #437: #298, #438: #284

FOR AN IDEX OF MM SERIALS AFTER #312 SEE THE "COMIC BOOK PRICE GUIDE" WHICH FOR SOME ODD REASON DECIDES IT'S A STORY INDEX FOR ONE PAGE OUT OF 550!

ELLERY QUEEN

Developer & Executive Producer: Richard Levinson and William Link; Based on the works of Ellery Queen (Manfred Lee & Frederic Dannay); Producers: Peter Fisher & Michael Rhodes; Story Editor: Robert Van Scoyk; Director of Photography: John M. Nickolaus; Theme: Elmer Bernstein; Music: Elmer Bernstein or Dana Kaproff. Fairmount-Foxcroft Productions, with Universal for NBC.

REGULAR CAST - Ellery Queen: Jim Hutton; Inspector Richard Queen: David Wayne; Sgt. Velie: Tom Reese.
SEMI-REGULARS - Simon Brimmer!: John Hillerman; Frank Flannigan: Ken Swofford.
RECURRING - Deputy Commissioner Hayes: Arch Johnson;

Vera (Flannigan's Secretary): Maggie Nelson; Grace (Inspector Queen's Secretary): Nina Roman.

w = writer(s); d = director
When several writers are listed separated by a semi-colon, the preceding name is the name of the Teleplay author, the anteceding is that of the story author.
SB = Simon Brimmer episode
FF = Frank Flannigan episode

**EPISODE-TITLE, WRITER & DIRECTOR DATA FOR THIS INDEX WAS SUPPLIED BY MICHAEL SHONK!

PILOT - "ELLERY QUEEN" (3/23/75 & 9/7/75)
Prod. & w: Richard Levinson & William Link;
d: David Greene
Fashion designer Monica Gray, slain while watching the late news on TV, unplugs an electric clock as a cryptic "Dying clue"...the first of many dying clues for Ellery.
CAST -- SB; Carson McKell: Ray Milland!; Tom McKell: Monte Markham; Gail Stevens: Gail Strickland; Marion McKell: Kim Hunter; Penny: Franny Michel; Monica Gray: Nancy Mehta.

#1: "The Adventure Of Auld Lang Syne" (9/11/75 & 5/30/76)
w: Peter Fisher; William Link, Richard Levinson, Peter Fisher
d: David Greene
On New Year's Eve 1946-47, a wealthy man is murdered in a posh ballroom moments after revealing plans to disinherit his dinner companions.
CAST -- Lewis Halliday: Charles Robinson; Daisy Frawley: Joan Collins; Howard Pratt: Ray Walston!; Don Becker: David F. Doyle; Emma Zelman: Barbara Rush; Paul Quincy: Farley Granger; Marcus Halliday: Thayer David!!!

#2: "The Adventure Of The Lover's Leap"(9/18/75 & 5/9/76)
w: Robert Pirosh d: Charles S. Dubin
A wealthy murder victim's last actions duplicate those of a character in a book she was reading by Ellery Queen
CAST -- SB; Stephanie Kendrick: Ida Lupino; Cathy Kendrick: Susan Strasberg; Evelyn: Anne Francis; Dr. Marsh: Don Ameche; Jonathan Kendrick: Craig Stevens; J.T. Layimer: Jack Kelly.

#3: "The Adventure Of The Chinese Dog" (9/25/75)
w: Robert Van Scoyk; Gene Thompson
d: Ernest Pintoff
A Bejewelled golden canine statue, intended for a wedding gift to a wealthy business man's daughter, instead becomes the blunt instrument used on the tycoon's cranium.
CAST -- Sheriff Eberhardt: Eugene Roche; Warren: Orson Bean!; Tilda: Geraldine Brooks; Gordon Wilde: Robert Hogan; Julia: Katharine Crawford; Eben Wright: Robert F. Simon; Henry Palmer: Murray Hamilton.

#4: "The Adventure Of The Comic Book Crusader" (10/2/75 & 12/25/75)
w: Robert Van Scoyk d: Peter H. Hunt
A ruthless (?!) comic-book publisher, planning a new feature about Ellery Queen despite the writer/sleuth's irate objections, is murdered and Ellery is a suspect.
CAST -- Kenny Freeman: Donald O'Connor!; Vincent: George Sperdak; Lyle: Joe Maher; Bud Armstrong: Tom Bosley.

#5: "The Adventure Of The 12th Floor Express" (10/9/75 & 4/11/76)
w: David Balkan & Alan Folsom d: Jack Arnold
A newspaper publisher is murdered while riding in an express elevator...alone.
CAST -- FF; Harriet Manners: Dina Merrill; Thornton Johns: Paul Stewart; Mitchell McCully: Pat Harrington; Albert Klinger: George Furth; Arthur Van Dyke: Kip Niven; Zelda Van Dyke: Ruth McDevitt; Henry Manners: Tyler McVey.

#6: "The Adventure Of The Miss Aggie's Farewell Performance" (10/19/75 & 4/18/76)
w: Peter Fisher; Fisher, Richard Levinson, and William Link d: James Sheldon
A radio soap-opera star is slain. Who done it? Someone for quality programming? The advent of TV?
CAST -- SB; Vera Bethune: Eve Arden; Louise Demery: Betty White; Wendell Warren: Paul Shenar; Lawrence Denver: Bert Parks; Anita Leslie: Penelope Windhurst; Mary Lou Gumm: Beatrice Colen; Godfrey Pearl: John McGiver!; Gus Geropolis: Joseph R. Sicari.

#7: "The Adventure Of Colonel Niven's Memoir's" (10/23/75 & 7/18/76)
w: Robert Swanson d: Seymour Robbie!
The clue to the murder of a British colonel lies in his WWII memoirs, which, upon publication, will expose the traitorous activities of a number of suspects.
CAST -- Jenny O'Brien: Gretchen Corbett; Sonja: Nina Van Pallandt; Alexsei: Robert Loggia; Col. Niven: Lloyd Bochner; Marcel Fourchet: Rene' Auberjonois; Maitre D': Pernell Roberts; Colin Esterbrook: Peter Bromilow.

#8: "The Adventure Of The Mad Tea Party" (10/30/75 & 6/6/76)
w: Peter Fisher,after Ellery Queen
d: James Sheldon
A producer planning to adapt one of Ellery's novels to the stage, disappears during a bizarre party at his country estate.
CAST -- Laura: Rhonda Fleming; Emmy: Julie Sommars; Paul Gardner: Larry Hagman; Diana Gardner: Patricia Smith; Howard Biggers: Jim Backus!; Spencer Lockridge: Edward Andrews!; Mrs. Allingham: Carmen Mathews.

#9: "The Adventure Of Veronica's Veils" (11/13/75 & 3/28/76)
w: Robert Pirosh d: Seymour Robbie!
A vaudeville producer, apparently dead of natural causes, has left a puzzling posthumous message: a film in which he claims that his friends and wife had motives to kill him.
CAST -- SB; Risky Ross: Jack Carter; Veronica Veil: Barbara Rhoades; Pop Dennie: William Demarest!; Jennifer Packer: Julie Adams; Greg Layton: Don Porter; Dick Bowie: Joshua Shelley; Producer: George Burns; Dodo: Patricia Sturges; Tolson: John Dennis

#10: "The Adv. Of The Pharaoh's Curse" (12/11/75)
w: Peter Fisher; Rudolph Borchert d: Seymour Robbie
A mummy curse seems to come true when an archaeologist, the 7th owner of the old fellow's sarcophagus, becomes its 7th victim.
CAST -- SB; Norris Wentworth: Simon Oakland; Claudia Wentworth: June Lockhart; Margie Coopersmith: Nancy Fuller; Mustafa Haddid: Nehemiah Persoff; Dr. Tremaine: Ross Martin; Harry, the guard: Wallace Rooney; Bud: Joel Steadman; Lois Gordon: Nedra Deen

#11: "The Adv. Of The Blunt Instrument" (12/18/75 & 8/1/76)
w: Michael R. David & Peter Fisher; David
d: Ernest Pintoff
An egocentric novelist wins the annual "Blunt Instrument" award, but his triumph is short lived - while gloating on the phone to Ellery, he's slain with the "Blunt Instrument" as the blunt instrument.
CAST -- Magda Szomony: Eva Gabor; Nick McVey: Richard Jaeckel; Mary Parks: Ellen Weston; Cliff Waddell: Dean Stockwell; George Tisdale: John Dehner; Edgar Manning: Keene Curtis; Camelia Joanna Barnes; Osterwald: Robert Cornthwaite; Mateo: Clyde Kusatsu

#12: "The Adventure Of The Black Falcon" (1/4/76 & 6/13/76)

w: Marc B. Ray d: Walter Doniger
The co-owner of a New York nightclub is found fatally poisoned in the wine cellar; the only clue is a wine label trademark which matches the victim's ring insignia.
CAST -- SB; Eddie Morgan: Howard Duff; John Randall: Tab Hunter; Flora Schumann: Signe Hasso; Armitage: Roddy McDowall!; Nick Kingston: Lewis Charles; Nancy McGuire: Rosanne Huffman; Alexander: William Schallert; Hatcheck Girl: Susan Stafford.

#13: "The Adv. Of The Sunday Punch" (1/11/76 & 6/27/76)
w: Larry Alexander d: Seymour Robbie
The death of a champion prize-fighter is atributed to his sparring partner's punch until poison is found in the victim's water bottle.
CAST -- FF; Joe Adams: Otis Young; Corrina Ogden: Janet MacLachlan; Sam Hatter: Dana Clark; Doc Sanford: Lloyd Nolan; Melinda Sanford: Terrence O'Connor; Frank Anthony: Robert Alda; Eddie: Art Aragon; Kid Hogan: Jerry Quarry; Rocky: Pervis Atkins.

#14: "The Adv. Of The Eccentric Engineer" (1/18/76 & 8/22/76)
w: David P. Lewis & Booker Bradshaw
d: Peter H. Hunt
An inventor who has seemingly retired into a secluded 2nd childhood, is murdered while playing with his model trains in his locked workshop.
CAST -- Carol: Dorothy Malone; Bridget: Patricia Wilson; Billy Geeter: Dick Van Patten; Doug: Bobby Sherman; Roger Woods: David Hedison; Lamont Franklin: Ed McMahon; Lorelie: Ann Reinking; Emily: Ellen Madison; Sitwell: Arthur Godfrey.

#15: "The Adv. Of The Wary Witness" (1/25/76 & 6/20/76)
w: Peter Fisher d: Walter Doniger
Ellery searches for a mysterious missing murder witness to clear an old college chum of the crime.
CAST -- FF; Linville Hagen: Dwayne Hickman; Priscilla Hagan: Kate Woodville; Armand Danello: Cesar Romero; Jimmy Danello: Sal Mineo; Leo Campbell: Michael Constantine; Terry Purvis: Michael Parks; Tom Celebreeze: Dick Sargent; Yvonne Danello: Tricia O'Neil.

#16: "The Adventure Of The Judas Tree" (2/1/76 & 7/25/76)
w: Marty Roth d: Walter Doniger
A wealthy man is stabbed to death with a Chinese ceremonial dagger, then hung from a Judas tree, a sign of betrayal.
CAST -- Paula Sherman: Diana Muldaur; Tony Bender: George Maharis; Father Devlin: Clu Gulager; Louis Martine: Dana Andrews; Salvatore Mercadonte: Bill Dana; Philip Yang: James Shigeta; Gunther Starr: Jack Kruschen.

#17: "The Adv. Of The Sinister Scenario" (2/8/76 & 8/8/76)
w: Robert Pirosh d: Peter H. Hunt
While Ellery & Dad are in tinsel town to see the filming of one of Ellery's novels, the actor who portrays Ellery is slain.
CAST -- Michael Raynor: Vincent Price!; Claire Mallory: Barbara Rush; Gilbert Mallory: Troy Donahue; Dave Pierce: Don Defore; Pamela Courtney: Susan Damante; Lionel Briggs: Noah Beery Jr.; Lt. Braden: Paul Carr; Al Garvin: Jack Murdock; Mike Hewitt: James Sikking.

#18: "The Adventure Of The Two-Faced Woman" (2/29/76 & 8/29/76)
w: Robert E. Swanson d: Jack Arnold
A woman, who had just paid an exorbitant price for a painting by an unknown artist, is murdered.
CAST -- SB; Mrs. McGraw: Dr. Joyce Brothers; Clint McGraw: Forrest Tucker!; Celeste Wakefield: Vera Miles; Myles Prescott: Edward Mulhare; Edna: Diana Chesney; Sergio Vargo: Theodore Bikel; Dr. Friedland: Victor Buono!

#19: "The Adventure Of The Tyrant Of Tin Pan Alley" (3/7/76 & 9/12/76)
w: Robert Van Scoyk d: Seymour Robbie
When a popular songwriter is murdered during a radio broadcast, the leading suspect is a friend of Ellery's who claim's the composer's latest hit is his own tune.
CAST -- SB; Winer: Rudy Vallee; Dinah Carrol Winer: Polly Bergen; Gary Swift: Michael Callan; Buddy Parker: Ken Berry; Dan Murphy: Brad David; Penny Carrol: Renee Jarrett; Herb Marrow: Albert Salmi; Errol Keys: Norman Fell; Laura Schramm: Dori Brenner; Gilda: Linda Dano.

#20: "The Adv. Of Caesar's Last Sleep" (3/14/76)
w: Rudolph Borchert; Michael Rhodes
d: Richard Michaels
A crusading D.A.'s star witness against organized crime is murdered while under ins. Queen's protective custody, and the D.A. makes the inspector a prime suspect.
CAST -- Lee Marx: Edward Albert; D.A.: Stewart Whitman; Ralph Ceasar: Jan Murray; Ruth Ceasar: Elizabeth Lane; Benny Franks: Michael V. Gazzo; Jim Millay: Kevin Tighe; Melody Todd: Erica Hagen; Jay Bonner: Timothy Carey.

#21: "The Adv. Of The Hard-Hearted Huckster" (3/21/76 & 9/5/76)
w: Robert Swanson; Swanson & Lewis Davidson
d: Edward Abroms
A ruthless advertising executive is quietly eliminated in his office during the lunch hour, possibly by Burger Chef and Jeff.
CAST -- FF; Horace Manley: Eddie Bracken; Jerry Crabtree: Bob Crane; Rita Radcliffe: Carolyn Jones; James Bevin Long: Fred Beir; Florence Ames: Juliet Mills; Max Sheldon: Herb Edelman; Chaffeur: Chuck Bergansky; Waiter: Danny Wells; Marjory: Andrea Howard.

#22: "The Adventure Of The Disappearing Dagger"(4/4/76)
w: Stephen Lord & Robert Van Scoyk; Lord
d: Jack Arnold
A retired detective is slain when he nearly solves a five year old murder...which Ellery must now do to solve the more recent murder.
CAST--Alyssa: Dana Wynter; Brandon: Mel Ferrer; Jerry: Gary Burghoff!; Norma Lee Burke: Michele Marsh; Buck Nolan: Ronny Cox; Stan Buffo: R.G. Armstrong; Drew: Walter Pidgeon!; Ray Vogel: Tom Lacy; Kelly: Dallas Mitchell.

And so it ended...

That's that. All I need say now is that you should send all your questions on comics, pulps, TV, movies, etc. to me:

KENO DON ROSA
4012 DuPont Circle
Sherwood Apts., #401
Louisville, Kentucky 40207

PLEASE, please please please remember to send them to me and NOT to Jim Van Hise or the offices of the RBCC! Also, include some 13¢ stamps with your questions as I often need to consult my able correspondents such as Craig Henderson, Ray Miller, Jerry Bails and others.

Be seeing you...

2701 Maplewood Dr., Champaign, Ill 61820

MARVEL'S minions are invading the funny papers. First there was VERA VALIANT, a take-off on MARY HARTMAN, MARY HARTMAN. (How do you take off on a take-off?) Then came a daily SPIDERMAN. Somewhere I saw that there are plans for syndicating the Fantastic Four, too.

None of this is news anymore. By the time you read this (written in January), even Conan may be slated for syndication.

There's nothing very innovative about these ventures. Both Superman and Batman found their way into newspaper comics in the wake of their popularity in comic books. And television has sired a number of comic strip spin-offs in the past, too--HOPALONG CASSIDY and BEN CASEY, to name a couple.

Newspaper editors are reported to be enthusiastic about such strips. The SPIDERMAN strip, you see, has a built-in audience: fans of the Web-slinger's comic book adventures are (in theory) panting for more of the same in their daily newspapers. So there's none of the usual guess-work about whether the feature will attract readership. Editors can buy the strip and sit back and relax: they know it will be read. The same thinking applies to TV characters in comic strips.

Smart merchandising, Stan. But then, no one ever accused you of being less than canny as a promoter. The only cause for wonderment is that it didn't happen sooner.

I admit to a certain amount of excitement at the thought of these new strips. The production manager in me rubs its hands with glee at the vision of a whole shop of writers and artists, busily cranking out comic book and comic strip products--ever occupied, ever widening the sphere of their corporate influence, supplying ever more comics entertainment for larger and larger audiences. The economy of it all is beautiful in its simplicity: maximum use of talent to produce maximum distribution of product.

The comics fan in me is also delighted at the prospect of seeing the new comics. What will Spidey look like in black-and-white, in the tiny daily panels? Who will write the strip and who will draw it?

But there is another part of me that is made uncomfortable by the advent of shop-produced newspaper strips. That part of me admits that shop-produced strips are not, in themselves, a new phenomenon. Most successful strips eventually get done by several people--the strip's creator hires assistants for lettering, inking. And the writer/artist team has been with us a long time. Good strips are often produced in these ways.

The most well-known shop these days (due largely to the book, BACKSTAGE AT THE STRIPS) is doubtless Mort Walker's. BEETLE BAILEY, HI AND LOIS, BONER'S ARK (and, in a different sense, HAGAR THE HORRIBLE)--all are to some extent creations of a "committee effort." While the creative responsibility for each strip rests with different individuals, the group dynamics of the shop's working atmosphere stimulates individual effort.

The Marvel shop that produces its daily newspaper strips is probably not different in kind from the Walker shop. And Stan Lee is certainly as prolific a writer of comics as Elliot Caplin or Allen Saunders.

Maybe I'm uncomfortable because the whole enterprise smacks so blatantly of merchandising. The VERA and SPIDERMAN strips are just two more products on which the Marvel stamp is imprinted--like Spiderman vitamins, flashlights, dolls, etc. But there's nothing so new about merchandising comic characters that it, in itself, is alarming either. Schulz outdoes Marvel in this regard with PEANUTS characters. Sure, it's commercializing the strip, but as Schulz points out, comics are commercial by their very nature: they exist to sell newspapers.

MAYBE I'm uncomfortable because Marvel's production-line manufacture of newspaper strips takes the romance out of comic strip creation. The romance in question is that which used to surround the cartoonist when he single-handedly created and produced his strip.

To some extent, that situation always existed as much in imagination as it did in fact. Since the 30s at least we've had writer/artist teams. Even these modest two-man "shops" whittled away at the concept

of the comic strip--a visual/verbal art form produced by a person who created in pictures and words simultaneously, the cartoonist. The writer/artist team is not the natural creator of comic strips: it's an artificial substitute, a hybrid, standing in for a cartoonist, who (by definition) embodies the kind of creativity that naturally finds its expression in an art form that partakes equally of pictures and words.

The kind of comic strip factory represented by Marvel is just a more complex elaboration on that unnatural hybrid. It's more sophisticated: there are more working parts. But each part is interchangeable and therefore quite dispensable. Maybe that's what bothers me most--substituting a machine of replaceable parts for the single creative consciousness of a cartoonist, who may be (and often was) inimitable.

And as Marvel tools up for newspaper strips as well as comic books, it epitomizes and symbolizes everything that is unnatural about the creation of comics by committees of specialists--writers, illustrators, letterers, and the like.

There's nothing evil in any of this. Marvel is a finely tuned machine, churning out stuff that is mostly pretty good and sometimes very good. But--like I said--it does take the romance out of comics creation.

And insofar as the hybrid substitute for a cartoonist may not have a natural tendancy to think and create in visual/verbal terms, the art form of the comic strip becomes a hybrid, too. But then, maybe that's all it ever has been.

The greats

CLIFF STERRETT

ACCORDING to Coulton Waugh, Cliff Sterrett's POLLY AND HER PALS was significant in the history of the comics because Polly was the "first of a type--the famous comic type based on the French doll: bulging brow, tiny nose and mouth, deep-set eyes." Sterrett's rendering of Polly's face, in other words, set a fashion for drawing the face of a pretty girl in profile.

Winnie Winkle, Tillie the Toiler, Toots in TOOTS AND CASPER, and the durable Blondie were all cast in the same mold --as were countless other (many of whom are nameless) cartoon girls. Even Russell Patterson and Don Flowers employed the same durable doodle for the profiles of their lithesome beauties. And traces of it can still be found in the more realistic treatment of girls' faces in the work of cartoonists like Milton Caniff, Alex Raymond, John Prentice, and Frank Robbins. Of those renown for pretty girls, perhaps only Alex Kotsky has been successful in breaking the china doll visage without shattering at the same time his heroines' appealingly pretty appearance.

Sterrett is also credited with creating the first long-lasting girl strip. Although POLLY eventually focused more on Polly's father and his trials and tribulations than on Polly, when it began in 1912 it dealt more with the relationship between Polly and her parents and her numerous suitors.

"You have no idea of the strict censorship we were forced to work under in those days," Sterrett once complained. "In the first place, we couldn't show a girl's leg above the top of her shoe. Furthermore, a comic strip kiss was unheard of, and all the action had to take place and be completed before nine o'clock."

Sterrett felt the same restraint even after World War I. "Many letters of condemnation arrived from clergymen who criticized my then-daring fashions. And all I did was show a girl's ankle."

STERRETT is not remembered much today for his braving the censors--or for his introduction to the funny papers of what became the conventional way of drawing a pretty girl's face. In both of these departments he could be (and was) imitated. He is remembered--even acclaimed--for that which is inimitable: his unique style.

As it reached its maturity in the 30s, Sterrett's style was a symphony of patterned black and white designs and shapes. The syncopated rhythm of his shapes and lines did

HOW CAME PA TO RETIRE SO EARLY? IS HE ILL?
NOT HIM! HE WANTED TO MAKE A NIGHT OF IT, BUT I WOULDN'T LET HIM OUT!
IT'S EASY FER YOU T'KEEP CALM! YOU AIN'T THE CHILD'S MOTHER!
THANK HEAVENS I AIN'T! AN' I WOULDN'T ADMIT IT IF I WAS!
WE MUST ORGANIZE A SEARCHING PARTY AT ONCE!
HUNTIN' NEEDLES IN HAYSTACKS IS A CINCH BY COMPARISON, COUSIN CARRIE!

STERRETT'S UNIQUE STYLE emerged in the 30s. His early work (left, 1918) spotted blacks effectively and deployed stripes and checks as well, but shapes and figures were not abstracted to geometric forms until the late 20s and early 30s. By 1931 (above and right), furniture was reduced to its geometric essentials and people sitting in chairs seemed to repeat in their forms the geometry of the chairs. Realistic rendering of details gave way to patterned designs and decorative abstractions (note the vase of flowers).

more than distinguish Sterrett's work with his own highly individual stamp: it lifted POLLY off the page. All other strips in POLLY's company paled graphically into dull lines and drab blobs.

To say even this much--hyperbolic as it is--is not to say enough about Sterrett's style. Unique, inimitable--spectacular. Still inadequate. These words are terms of appreciation not description. And until we can describe his style, we will remain forever intrigued and baffled by it, tantalyzed by the question: Just what is it--how can it be described?

Coulton Waugh made a noble attempt. He viewed Sterrett's unparalleled stylistic achievement with a cartoonist's eye, a cartoonist's words:

"Sterrett was an Old Master at heart, one of the best and freest of them. In his portrayal of tiny Maw and Paw, as well as the various relatives, Ashur, Lisha, Gertrude, Carrie and Aunt Maggie, he lets himself go and creates an ultimate in wild stylization. These characters have a head 'doodle' that reminds one of a slightly flattened Edam cheese. Their noses are small rolls stuck in front of two circles that touch. These are eyes, the irises of which turn in together in a perpetual cross-eyed stare. The heads are squashed down on tiny, neckless bodies whose leg extensions (what else can we call them?) are sliced off to make enormous feet. Sterrett's anatomical phantasies reach their limit with his animals; one, a very

NOW PAW, REMEMBER HE'S YER SISTER'S SON!
O.K. I'M ONLY GONNA TELL HIM ABOUT THE MUG I MET IN CENTRAL PARK!
AWK!
-AN' THEN BEFORE YOU COULD SAY JACK ROBINSON, I GAVE HIM A KICK IN THE PANTS THAT NEARLY BUST MY LAIG----
STICK AROUND, ASH. YOU HAIN'T HEARD THE HALF OF IT!
TH' HECK WITH IT!
CLIFF STERRETT. 10.29

THE INTERPLAY OF patterned line and geometric shape is the earmark of Sterrett's mature style. Checks, stripes, black solids, quilty patchworks, and surrealistic decorative details (note wall, flowers, houses at right) are juxtaposed in panels peopled by creatures whose anatomy is now thoroughly abstract, wholly geometric: heads are simple spheres; bodies and limbs, tubular shapes. This geometric abstraction of the human form permits wildly unrealistic but supremely comic expressiveness. No human could assume the position Paw takes when he kicks Ashur (center) or Ash's shape as he vaults the wall, but both these figures convey vigorous action through comically exaggerated abstractions. The same kind of abstracted anatomical simplicity marks Mort Walker's BEETLE BAILEY today, but Walker's work offers much less in the way of linear patterns and designs.

fine gray cat that accompanies Paw and registers that tormented one's every mood, is perhaps his noblest achievement. This cat marches with wild leg construction displaying ludicrous, upturned feet."

But there is more to Sterrett's style than this.

Waugh senses an element of fine art in Sterrett's work, but the precision of his description falters when he attempts to discus it. "There is a sense of pattern in Sterrett's work," he begins; "a very strong feel for spotting and beauty of arrangement." And his verbal facility finally trails off completely with an observation that Sterrett's drawing "has a definite abstract art value."

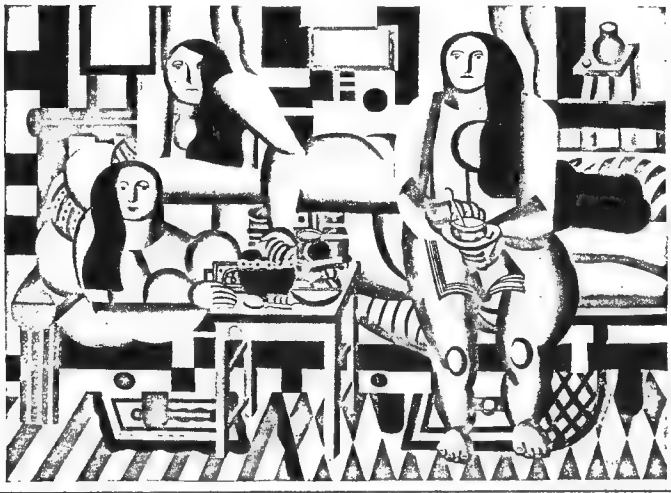
Stephen Becker, who is not a cartoonist and therefore looked to art schools for guidance when he came to Sterrett, does better.

"In the art professor's terms, Sterrett composed beautifully; each of his daily panels is a delicate balance of black and white, and often one panel leads into another through the simple rhythm of the lines. Sterrett usually dresses his characters in striped or checked garments, and the play of line against shape is masterly. If heads, hands, and feet were removed, what remained would be pen-and-ink abstraction of a high order."

This, at least, gives us something to look for--something besides Edam cheeses and breakfast rolls, imagery which, despite its accuracy, fails somehow to convey properly the essence of Sterrett's style, its pervading sense of design.

STERRETT himself supplies a clue to one of the guiding principles that apparently lies behind his art. As Martin Sheridan tells it, "The creator of POLLY explained his unique style as an attempt to illustrate the futuristic in his drawings. He portrays a cat with angles, furniture the same way. Sterrett's is a symbolic world in figures."

"Futuristic." The term is ambiguous as used by Sheridan. It can refer, simply, to things of the future. But it also has a place in the history of modern painting, and it is to this that I think Sterrett was referring.



AESTHETIC theories of "Futurism" grew out of the Cubism school of art that flourished during the first decades of this century. Under the umbrella of Cubism huddle a number of complex and seemingly contradictory theories (depending upon which advocate you listen to), but one of the principles called for paintings that presented an object as if viewed from all sides at once --instead of from one perspective at a time. The goal was to present a fuller, more solid vision of the object by incorporating into one painting all sides and views of it. But in selecting the distinctive shapes of an object and slapping them all together at once, painters succeeded chiefly in flattening out their objects--reducing them to their component geometric shapes.

As things progressed, the juxtapositioning of the geometric shapes of an object destroyed the representational character of the painting, leaving only a pleasing arrangement of shapes and textures that was wholly abstract--having no immediately perceptible connection with ordinary reality or the object theoretically being portrayed.

At the same time, there appeared to be a dynamic tension in the relationship of the geometric forms--a suggestion of movement, of power in motion. Futurism was to capitalize upon this aspect of Cubism.

Futurism has its political as well as aesthetic aspects, but for my purpose here, it is enough to note that Futuristic painters concerned themselves with a sense of motion they detected in the abstract designs of Cubistic paintings--in the juxtapositioning of texture and shape.

Clearly there is in Sterrett's work much concern with the same things--the patterning of stripes and checks, of blacks and whites, of lines and shapes. But there is an even closer connection to Futurism.

Futurists exalted the machine age, and some Futuristic painters incorporated machine-age ideas into their paintings by representing organic and animate objects as if they were composed of mechanistic parts --metal tubes, cubes, spheres, and the like. One of the more famous of the Futuristic painters was Fernand Leger, whose well-known painting, LUNCHEON, THREE WOMEN, appears above. In its tubular forms, mechanical rigidity, and angular geometry there is a good deal that reminds us of Sterrett's work. Moreover, in the designs that make up the backdrop for the three women (depicted here in

THE GEOMETRY in Sterrett's work (right) is strikingly reminiscent of Leger's LUNCHEON, THREE WOMEN (left). The same tubular forms, spherical heads, and angular patterns predominate. Notice how the angular diagonals in the strip lead the eye from one panel to the next by the angle of their inclination.

AS A RULE, I LET MY WORK SPEAK FOR ME, BUT IN THIS CASE I'LL--
WHAT KIND OF WORK?
I WRITE POETRY!
I'D SOONER POLLY'S HUSBAND WROTE CHECKS!
MY "SUNBEAM SONNET" WAS A SENSATION!
HOW MUCH DOUGH DID YOU GET FOR IT?
AND MY "ODE TO AN EYEBROW" WAS OUT OF THIS WORLD!
HOW MUCH DID THAT FETCH?
HEY! LISTEN!! HAVE YOU EVER SOLD ANYTHING?
WHO? ME? I'LL SAY I HAVE!
OH, Y'HAVE, HUH? WOTCHA SOLD?
LET'S SEE NOW--LET ME THINK--OH, YEAH--
MY ZITHER, MY OVERCOAT, TWO PAIRS OF SHOES AND MY ALARM CLOCK!
CLIFF STERRETT 10.8

black and white; the painting is actually in color) are many of the patterns Sterrett often used.

The first MANIFESTO OF FUTURISM was published in Paris in 1909. Leger's painting was done in 1921. And Sterrett's mature style emerged in the 30s.

To link Sterrett to the Futurism movement in this way is risky. It's not risky, though, because his fully developed style followed Leger's painting by 10 years; after all, Leger's painting was done only 12 years after that first theoretical discussion of Futurism saw print. Theories of art and design have lives long enough to permit, in this case, Sterrett to practice theories that were 20 years old by the time he achieved a polished expression of them.

LINKING STERRETT's style to Futurism is a risky supposition simply because we haven't his own testimony, first-hand. We have only Sheridan's use of the word "futuristic"--which, to be sure, he attributes to Sterrett himself.

But in such speculative situations, we must rely on the evidence. And if we take Sheridan's attribution as a clue and Leger's painting as one piece of evidence, there seems to be a strong case for concluding that the "abstract art value" Waugh saw in Sterrett's work is chiefly a Futuristic value, an outgrowth of Cubism.

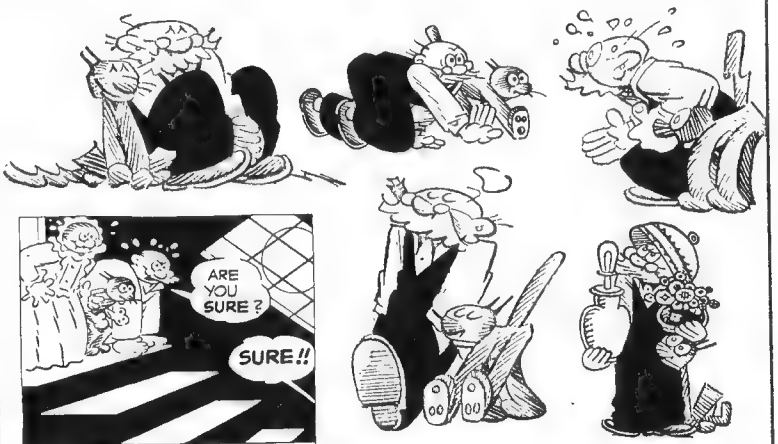
To thus label Sterrett is to run another risk. Pigeon-holes have a tendancy to become prisons--tiny cages of categories out of which it is nearly impossible to extricate someone once he's become so incarcerated. I don't mean to do that to Sterrett. But exploring his possible interest in Futurism has helped in dealing with the most tantalyzing questions associated with his style: What can we say about it after we've said it's supremely unique? What do we call it?

But after we've said that much of his work's design quality seems inspired by Futurism, we must remember that Futuristic principles constitute, after all, only "a value" (one of many) in Sterrett's art.

We must recall Becker's aside about the abstract art that would result "if head, hands, and feet were removed. But," Becker goes on, "heads, hands, and feet are not removed, and Sterrett's strip is not abstract." Not entirely anyway. There is more in POLLY than Futuristic abstractions. There are also Edam cheeses, breakfast rolls, and a cat with wildly ludicrous leg construction.

FOOTNOTE: Sterrett gave up doing the daily POLLY in 1935, signing only the work he did: the Sunday pages. But judging from many of the unsigned dailies, he must have retained some control of their design.

—HARV



KITTY IS STERRETT'S GREEK CHORUS, commenting upon Paw's actions and moods by outright imitation or exaggerated reaction. Note the striking use of solid black in the panel above.

COMIC COLLECTOR'S comments..

by howard p. siegel

As indicated in RBCC #132, the column this issue features the annual John Ryan-Howard Siegel review of Australian comics. The emphasis will be placed on the current material now being distributed (note the word distributed) "down under", with an immediate explanation that much of it was not created by writers or artists of Aussie origin. But first, a few formalities for the benefit of new readers:

John Ryan is without doubt, the number one collector and panelologist of Australia. A close friend of many professionals, he has been editor, publisher, writer and researcher for fan magazines and books; acted as agent for Reg & Stanley Pitt (GULLY FOYLE, SILVER STARR) and more recently assisted in curating an exhibit at The Museum of Cartoon Art. John and I have been collaborating on a once-a-year recap of Australian comics for seven years, and we hope to continue the tradition for many more in these RBCC pages.

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Weekly, seven to ten pence each, pulplike paper, black and white or two color, simple storylines and non-costumed, non-super powered characters. This generally describes the "comic book" appearing at retailer outlets in AUSTRALIA today. Marvel and DC imports not withstanding. Titles? (On Target For Big Thrills) -- "Bullet", starring Fireball. (The Paper That's Packed With Thrills) -- "Vulcan". (The Sensational Paper For Boys) -- "Action". "Look & Learn plus Speed & Power", the joining of two formerly separate titles with most of the material being in text form. The stories are short, continue the following issue, and are from England primarily, being distributed in Australia by several large houses including Gordon and Gotch, Ltd. Here follows some select issues...

"Bullet" is published every Monday. Issue #22, July 10th, 1976 cover features, as usual, Fireball, a James Bond type of average build, black mode hair and Fu Manchu moustache. Prefacing each story is a column called "Fireball Calling" which includes photographs of a real life counterpart in looks, letters from club members, ads for Fireball T-Shirts, emblems, etc. and a reply from FB himself to questions received. In this issue, FB finds himself in the Canadian woodlands. The splash section sets up the adventure: "I'm visiting Canada, so I take the opportunity of dropping in on my old Mountie mate, Corporal Jack MacDonald..." and goes on to include his adversary of the week (this time a spy named Attira posing as an eskimo and causing the local tribe to become stirred up against the govt. authorities by destroying their traps), the usual wild chase, close escape from death, display of fearlessness and ultimate capture of the bad guy. The art is quite good, and every once in a panel I detect some of Chas. Quinlan (Catman, Radio Patrol, Ranger Smith, etc) in the art.

The first feature is a four pager titled "Swooping Vengeance" and features two young adventurers against "that terrible master of monsters who invented the robot smasher", Dr. Doom! Name swiping in turnabout is fair play Marvel! No relation to Victor, this Dr. D has long sideburns, dartlike moustache, devil's peak hairstyle and intent on revenging his last downfall. Entering his new base of operations, the ruined castle of Glendkin via underground waterway in a globe shaped vessel, his scientific apparatus cultivates a giant Eagle which he soon sets loose on the population. In King Kong fashion it outraces a speeding locomotive, derails it, and carries off one of the passenger cars to drop on our heroes, Red Raglan and his pal Ferret. How they fair will have to wait til next issue cliff-hanger lovers.

A cute three to four page feature is "Midge", typically and beautifully English in concept. It's about a poor 16 year old boy, slight of build, who gets a job on a construction gang, naturally, the target of the older bullies. As if out of an MGM movie script, blond Midge befriends a junk yard dealer of behemoth proportions, begins a weight lifting program, and in the four issues that I've read, is the perpetrator and victim of nicely illustrated antics. Kids seem to be popular in this magazine. "The Mice Of Tobruk" is about three English lads and their Arab accomplice, left behind during the British evacuation of Tobruk in WWII. Using underground passageways, they steal an armored car and rage heck against the Nazis. One might guess that the unnamed artist (an unfortunate occurance throughout) received his training from Mac Raboy.

"Hunted" is the continuing saga of a young man on the run, much in the mold of David Jannsen's Fugative role. "Wonder Mann", "raised by computers, H.E. "Wonder" Mann's incredible performance have taken the world of sport by storm" says the header, and more or less sums up the episodes as he attends the Summer Olympics. Heavy of line, the art work is reminiscent of post-war caliper.

The back cover is titled "Fireball's Olympic File" and features photographs of athlete stars as well as brief biographies (remember the one page Wheaties ads?)

"Monster Fun Comic" is strictly for the Archie, Casper and Little Lulu crowd. "Teddy Scare", "X-Ray Specs", "Martha's Monster Make Up", "Kid Kong", "Dough Nut & Rusty"...want more? Fagley & Snorten, Harry "A" Chesler, Animal Funnies type stuff, but nevertheless saleable.

"Action", February 28, 1976 issue. It contains, as does every issue, a premium, this time 16 bubble gum type cards of British soccer super stars. The title bespeaks for the contents...all adventure themes. "Dredger" the loner who is an M16 agent. "Hellman of the Hammer Force" is a good (is there such a thing?) German Panzer Force commander, the ground version of our Enemy Ace, who would just as soon turn his guns on the SS then disregard the officer's code. The centerfold has the first section of a make-it-yourself board game called "Magnum Force" which pits K.G.B., C.I.A., D.I.6 and GEPO men against each other in New York City. The survivor is the winner. An interesting feature is "Hookjaw", most probably the largest white shark in existence, who manages each issue to do in his hunters, all the while sporting the remains of a harpoon in his jaw. Need I

IGHT SAVED CRANDELL FROM AN ASSASSIN'S BULLET!
THE AIRPORT'S BEEN CHECKED FOR SECURITY. BUT WHERE THE DEUCE IS OUR NEW AGENT – DREDGER?
AND THE BULLET INTENDED FOR THE SECRET AGENT GLANCED OFF THE SMOOTH SURFACE OF HIS POWERFUL STEEL CLAW.
AA-AGH!
How about this?
OWW!
The fools rejoice their victory over me. Soon they will feel the full weight of Doctor Doom's vengeance.
DOOM'S VOW OF REVE
AZI'S ONLY ED – BUT THE ILL FIRE AGAIN. AT FORK LIFT IVER'S HEADING T FOR HIM!
For each of our dead, humans will pay ten-fold! Beware, Bearpaw Creek! Wolfman shall take revenge!
AS THE VAN SHOT PAST HIM, LOKI'S CHARRED, STEEL CLAW REACHED OUT... AND A SHAFT OF ELECTRICITY LEAPED FROM ITS FINGERTIPS
KELLY'S EYE
Tim Kelly, owner of the life-preserving Eye of Zoltec, was trying to defuse a landmine unearthed near a London hospital when a minor explosion blew the Eye from around his neck and the mine started to roll towards the hospital. Without regard for his own safety, Tim diverted the bomb into a pit, but it didn't go off. Then a strange person called Dr. Diamond admitted that it was a tremendous hoax!
WONDER MAN
AT THE OLYMPICS
AND NOW WE KNOW YOU ARE THE MAN WE NEED! EVEN WITHOUT THE EYE OF ZOLTEC YOU DID NOT HESITATE TO TACKLE THE MINE!
AND ALL FOR NOTHING! BY GLORY, WHEN I THINK WHAT MIGHT HAVE HAPPENED...
Furious, Heilman waved the rest of Hammer Force on and waited –
A WHOLE TWENTY MINUTES LOST BECAUSE I HAVE TO WAIT FOR SOME SLIMY NAZI TOAD – AND HERE HE IS – SWASTIKA ARMBAND AND ALL.
I AM GAULEITER KASTNER, S.S. – HERE TO SEE THE WAR WAGED ALONG WITH THE IDEAS OF THE FUHRER. HEIL HITLER!
Hook Jaw twisted free of the net, then –
THOSE MEN ARE SMASHED TO A PULP AND THIS BOAT'S SINKING – LOOK OUT, KREUZER! HERE IT COMES AGAIN.
SO!
—no bang! Well, what do you know—I cut the right wire!
WE GOT HER, LADS. BUT THE OTHER ONE'S COMING ON. SWITCH OFF ENGINE – SILENT RUNNING.
YOU WON'T BE LAUGHING, NEXT WEEK, FIREBALL. WHEN YOU'RE IN REAL
SHALL NOT ES

tell you whence came the idea for this feature? The 1st issue of "Action" cover featured "Hookjaw" and the 2nd issue had a "Hookjaw" T-shirt decal as the weekly premium. "The Coffin Sub" is about an undersea boat that plows the seas during WWII bearing a legacy of mishaps. Filler material and one shot stories make up the page count.

The final publication we'll cite, so as not to become boring, will be "Vulcan", different from the others in that it is printed on slick paper and is slightly smaller than letter size. Much of its contents are in color, the printing being of excellent quality. More toward American comics in contents, "Vulcan" features "Mytek The Mighty", a huge mechanical ape; "The Spider", a Nick Fury type dressed in black and the victim of hack art; "Saber", a jungle man looking much like Ka-Zar; "The Steel Claw", a super govt. agent who can become invisible except for his steel hand which can electrify anything it touches; "Kelly's Eye" about an adventurer whose amulet, "The Eye of Zoltec" which protects its wearer; "Robot Archie", a mechanical man owned by two young men; and last but the best, "The Trigan Empire".

"The Trigan Empire" deserves a separate explanation. I don't know whether I speak for John; but if I personally had to pick the best drawn series ever to appear in our media, it would be TTE. Written by Mike Butterworth and drawn by Don Lawrence, it began Sept. 18, 1965 in "Ranger", and when that magazine failed, continued on in "Look & Learn", albeit only two pages per issue. An IPC Magazines, Ltd. product, it has become a collector's item akin to our ratings of Raymond's "Flash Gordon", Hogarth's "Tarzan" or a Virgil Finlay pulp illustration. At the first British Comics Convention held March 19-21, 1976, IPC presented Don Lawrence with a special award as the best artist of their own comics. TTE cannot be reproduced unless it is done in color. The watercolor treatment, a not unusual method in the European market, makes our presswork seem prehistoric. Lawrence's rendition of old people is so expertly done that one might think the panel is a photograph. Much like Flash Gordon in story foundation, TTE concerns the planet Elekton and the various feuding city-states. Swords and ray guns, Roman togas and helmets contrasted with 20th century civilian and military garb, Greco-Roman architecture standing next to a Louis Sullivan facaded building are all part of the varying scenery. One cannot fully understand Butterworth's storyline on the basis of four or five issues. Complete adventures must be read. The first Trigan story took four months to complete, the second three, back in the mid sixties. That ten years later it is still being reprinted attests to its popularity. If John and I can secure permission plus reproduceable pictorial material, we will do a complete article on this truly magnificent entity.

Now back to our regularly scheduled theme...most of the magazines sizewise are about letter dimensions. They range from 7 X 10 to 8 1/2 X 11 1/2 and between 32 to 40 pages per issue. About the closest we came to comics of this type was in the forties, when Fawcett, then an innovator as none other, issued a bi-weekly 32 page comic for 5¢ bearing the understandable title, "Nickel Comics" starring Bulletman. In the late sixties, the Spanish influence began to trickle into markets where large pockets of Mexican and Puerto Rican populations settled. These picture-story magazines were B&W, small page count publications printed on thin paper. Except for underground publications, the American buying public has not had access to comics whose formats and appearance resembles the overseas products. Whereas Australia has both our imports and Empire types (British Empire, that is) to offer the public, we have only the same fare that has existed since the thirties. Neither John nor I claim that what we have been describing is better. Contrarily, we find many faults. The artists and writers, as mentioned previously, are not given credit; much of it is the quality of hacks, some people do not like forties or fifties themes which exist prevalently in these magazines; and some of the filler material tends to break up the continuity. Nevertheless, the idea is different and not all that bad. It could be the direction of the future for American comics as the 30¢ and 50¢ books go to $1.00 and higher.

Following are examples of the material mentioned above. This year we've decided to let the pictures tell most of the story...with this as the final observation: Other than the United States, super heroes seem to have become non-existant. In Australia, not since the days of John Dixon and his Crimson Comet, Catman and Capt. Strato have "Down Under" artists come up with mask and cape characters. On the international scene in general, only a few have popped up in recent years. "Mighty Man" in South Africa, a black SH known as "The Human Law Enforcing Dynamo" is done in this country. Marvel's "Captain Britain" was discussed last column, but by now he should be a guest crossover in the American titles. Perhaps the absence of color is a factor. Wouldn't all costumes look alike? In comparing the whole group, the formats are similar.

In comparing the British "comics", it is obvious that their formats have retrogressed, with the yen for flashiness and modern themes supplied by American imports. Thus Australia originals are confined generally to the newspaper strips except for certain underground publications, such as "Vampire" (a play at sex, sadism and supernatural and a definite swipe of Warren productions). For the equivalent of our 20 cents the prorated value is much greater than what we have been getting for our money in Marvels, DCs, etc. John Ryan has an advantage in 1976 that many of us older panelologists enjoyed 30 years ago -- a three times per week visit to the local store with a limited amount of coins and a large amount of comics to choose from without becoming mind boggled by the overabundance of super heroes, crossovers, super villains, impossible plots, undigestible story lines...

A NOTE OF NEPOTISM: Wonderous things are discovered when housecleaning, or rather, in this case, collection cleaning, becomes a necessity. Son Jeff discovered an entire run (they've never been opened, just stored) of DARK SHADOWS paperbacks, nos. 1 to 29 plus the Barnabas Album and Joke Book. The best reasonable offer gets the load.

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COLLECTOR'S COMMENTS

Many editors and columnists have written about the changes taking place at DC's editorial offices since Jenette Kahn assumed command. One facet of her liberalized regime has been somewhat neglected...that of using top talent regardless of their residence. It was once a fact that under the Infantino direction, unless an artist or writer lived within close proximity of New York City, his talents would not be enlisted in NPP's work pool. To quote my good friend DON NEWTON, "I'm making more money on one page than I did for a half-story at Charlton. The assignments are great and they're giving me a chance to do things with pen and brush that I always wanted to, but never had the opportunity of doing." Ms. Kahn is wisely signing to exclusive contracts the good guys in the industry, so readers will have a chance of buying their favorite titles knowing that the artist that made it so won't be taken off midstream.

While profiteers are clipping out daily and Sunday Spiderman newspaper strips with delusions of grandeur, their scissors may not be getting much exercise. The average newspaper comic strip reader, most of whom are adults not aware of the superhero's popularity in the comic book media, will not take to the "hard reading" of the Lee-Romita creation. Look it up. No costumed hero taken from comic books has ever had a long run in newspapers, and that includes Superman, Batman, and Wonder Woman.

Mike Gold, DC's public relations major domo is using some effective letterheads in sending announcements to the fan publishing people. The backside has seven of the most popular heroes standing on each others shoulders down the center of the page, Superman on the bottom, Wonder Woman on top. Holding the paper up to the light, the DC circle symbol appears as if Diana is, in turn, holding it.

And speaking of WW, who is evidently making a successful go of it on TV, thanks to the voluptuousness of Lynda Carter, I can tell you that S.M. "Jerry" Iger, one of the founding fathers of comic book publishing, is negotiating with 20th Century Fox for the rights to Sheena, which he owns. This will be the second time around for the jungle maiden, should the character make it to the tube. I wonder what ever became of Irish McCalla?

The School of Visual Arts has really put itself behind NCS's Museum of Cartoon Art. Scheduled for the first Sunday in March, April and May are Tom (Lone Ranger) Gill, Will (Spirit) Eisner and Harvey (Little Annie Fannie) Kurtzman. Depending upon the weather and other things (I usually get tied up with curating activities or just plain rap sessions in the main office while the guest speaker is doing his thing), I'll try to report on salient points of discussion, or at least things that haven't been harped on continuously in other articles.

The response to SAM'S STRIP was so great that I'll pick out some other dailies for publication in RBCC in the next issue. Before the dealers start buying the remaining copies in bulk, forcing you to pay more, you can still get the booklet by sending $2.00 (and that includes postage and handling) to the Museum of Cartoon Art, 384 Field Point Road, Greenwich, Conn. 06830. Even if the Museum moves to "The Castle" by the time the column appears, your order will still get to us for immediate attention. It's a real buy!

The world's largest printer of Sunday comics is Cal Graphics, a division of the Hearst owned Los Angelese Herald American. They print 44 million sections a week which go to 81 newspapers. In them are 140 different features supplied by 15 syndicates.

As a result of the Redfern/Joanie bedroom scene that maverick artist Gary Trudeau ran in his Doonesbury strip, at last count eleven newspapers moved it off the comics page and replaced it either on or near the editorial section. Three cancelled entirely. Trudeau absolutely refuses to comment on the issue.

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In a recent interview, SPACE 1999's special effects designer, Brian Johnson, related some interesting if not altogether amusing facts about the science fiction series. Some of it is well worth repeating.

For instance, those shots of bursting planets, exploding space vessels, etc. are done by filming the reflection of the effect off a darkened ceiling. The explosion radiates outward in all directions rather than going up and falling. Those hyperspacial journeys the Eagles make from Moon to destinations are done by moving the cameras away from the stationary space ships. The vessels are always shot from an angle to hide the fine wires that suspend the models.

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95 SEDGWICK AVENUE, YONKERS, NEW YORK 10705

BY JAMES VAN HISE

FORMERLY "THE WILLIAMSON COLLECTOR"
RATING SCALE 1 to 5

Due to the enthusiastic reception of the last installment of this column which was devoted to Wally Wood, we've come back this time with another, and why not as he's been one of the greats for nearly thirty years!

CAPTAIN SCIENCE #4 - June, 1951
"The Martian Slavers" - 7 pages
"The Insidious Doctor Khartoum" - 8 pages

On both of the issues of CAPTAIN SCIENCE covered this time, Wood is teamed with Joe Orlando including the nice job they do on the front cover.

The first strip doesn't show as much Wood in the art as the second one does as the composition on some of the pages seems rather clumsy, especially on six and seven. Page five has the strongest evidence of Wood even to some highly entertaining use of bold lettering as part of the artwork, something which isn't often done anymore quite the way he did it then.

The story is simple SF of Capt. Science receiving a distress call from Martian scientists and flying to their aid in his spaceship to save the planet from opression.

It isn't bad but what very few nice touches it has can't bring it above a "3".

The second story has much more Wood influence as the panels easily flow together, often making use of interesting designs in the composition (such as the beautiful top half of page 5 which incorporates the silhouette of some great bird). Although some panels are a little crude, others are highly polished and very reminescent of Wood's very good early E.C. work. The last page even has an ooky monster that looks like it could be right out of an E.C. as Wood used benday and other tricks which he ran rampant with in his classic E.C. strip "My World".

Wood was apparently more interested in the story in this strip as it involves time travel and a threat from another dimension.

This strip was reprinted a few years back in the S.F.C.A.'s FANTASTIC EXPLOITS #17.

Much more than "The Martian Slavers", this strip gives broad hints of what was to come in Wood's artistic development. Although the inking is still often rather loose, it's still very good and rates a "4".

CAPTAIN SCIENCE #5 - August, 1951
"Time Door Of Throm" - 8 pages
"Science Vs. Sorcery" - 7 pages

This issue also has Orlando teamed with Wood and just as on issue #4, they turn out a beautiful cover. And also just like #4, the cover has nothing to do with either of the Capt. Science stories but it is very very nice just the same. The covers on both of these issues are definite "5"s (note the one on the right).

But the interior stories are another matter.

"Time Door Of Throm" is a simplistic story of a threat from some aliens on Pluto.

The splash is decent enough with some tight inking by Wood, but Wood's contribution to the rest of the strip seems negligible and seems to be inked largely by Orlando as the art is rather sparse of detail, with thick or scratchy lines in place of Wood's smoother, more graceful linework. It's mostly rather forgettable and only Wood's inking on the splash brings it up to a "2" in the rating.

"Science Vs. Sorcery" starts out nicely enough as the first two pages have some very fine inking by Wood, and in fact the scenes of horses and battle on page two bring to mind Wood's later work which was yet to come in TWO-FISTED TALES and FRONTLINE COMBAT, it's that tight. The horses are inked with bold strokes and portrayed as proud creatures with every muscle straining for combat. The large panel of the horsemen clashing in frenzied battle is most definitely a glimpse into Wood's future at E.C.

Curiously, the scene on the splash page of the Wizard playing chess with human figures immediately brought to mind the splash page of FANTASTIC FOUR #5 which has a strikingly similar composition of this basic scene.

The story is the oft used chestnut of warriors which are only illusion and kill by "fright".

After the first two pages, Wood's influence is once again missing, as in the first story, and as great as those first two pages are, they can't save the other five and bring the rating way down to "3".

AN EARTH MAN ON VENUS - Avon, 1951
"An Earth Man On Venus" - 26 pages

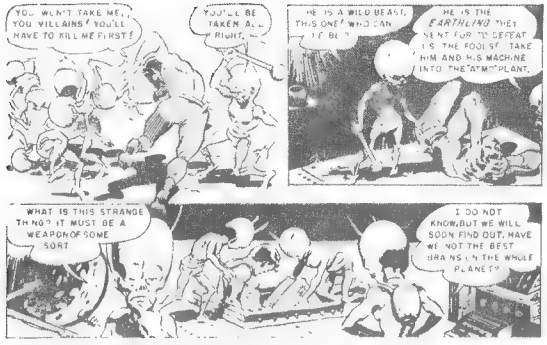
Of Wally Wood's early comic book outings, this is quite probably his longest strip. It spans twenty-five pages of story plus an inside front cover with seven fine panels of scenes redrawn from the story as a teaser for anyone who picked up the comic and wondered about buying it. This teaser page is in black and white and rates a "5" all by itself.

The rest of the book is a little looser than the teaser page art but is still very good and is one of my favorites among Wood's early strips.

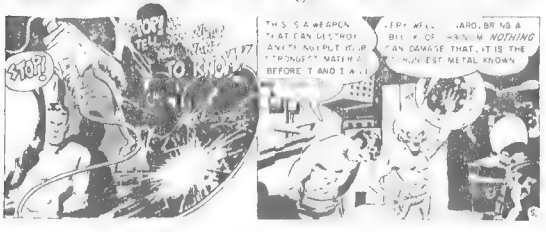
The story is based on the novel of the same name by Ralph Milne Farley and is one of the many stories written in the 1920s which was inspired by Edgar Rice Burroughs' famous Mars novels. It's typical but good.

Most of the art is much like the work Wood did for E.C. in the period around the time of WEIRD SCIENCE #5. It is nothing extraordinary but is better than most other comics of that time and has good solid linework and composition. It's a highly enjoyable "4" and is a must have although it isn't exceptionally easy to find.

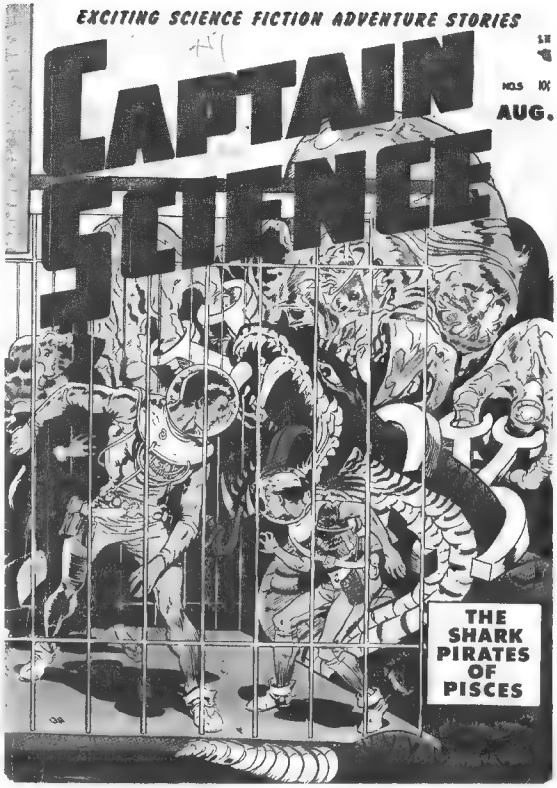
This was reprinted by I.W. in the early sixties as STRANGE PLANETS #11, minus the inside front cover art.


YOU WON'T TAKE ME, YOU WILL AIM! YOU'LL HAVE TO KILL ME FIRST!
YOU'LL BE TAKEN ALIVE RIGHT.
HE IS A WILD BEAST, THIS ONE! WHO CAN TAME HIM?
HE IS THE EARTHLING THEY SENT FOR TO DEFEAT US. THE FOOLS! TAKE HIM AND HIS MACHINE INTO THE ATOM PLANT.
WHAT IS THIS STRANGE THING? IT MUST BE A WEAPON OF SOME SORT
I DO NOT KNOW, BUT WE WILL SOON FIND OUT. HAVE WE NOT THE BEST BRAINS IN THE WHOLE PLANET?

IN THE ATMOSPHERE PLANT THE EVIL SCIENTISTS PUZZLE OVER THE STRANGE APPARATUS AS CAPTAIN SCIENCE TAUNTS THEM
SO THESE ARE THE GREAT SCIENTISTS OF MARS. YOU WILL NEVER LEARN WHAT THAT MACHINE IS AND I WILL NEVER TE... THE
NO? BUT YOU WILL, EARTHLING. BRING THE ELECTRIC TORTURE
PUT TO TORTURE, CAPTAIN SCIENCE FINALLY SURRENDERS THE INFORMATION THE TREACHEROUS MARTIANS DEMAND.
HOW DO YOU LIKE OUR PERSUADER, EARTHLING? HAVE YOU HAD ENOUGH?


STOP!
STOP! THE... TO KILL!
THIS IS A WEAPON THAT CAN DESTROY ANY... WITH THE THOUGHT... BEFORE IT AND I AM...
VERY WELL... HARD, BRING A BIT OF... NOTHING CAN DAMAGE THAT. IT IS THE HARDEST METAL KNOWN

CAPTAIN SCIENCE
"SCIENCE VS. SORCERY"
HE THE ANCIENT ONE SENT FOR ISHAK MOABDIL!
HOW IN A NAME HIDDEN DEEP IN THE SAHARA, A STRANGE AND ANCIENT FIGURE ENGAGES IN WEIRD RITES



TRAPPED ON A PLANET OF PERIL, HE DARED CHALLENGE ITS MONSTER RULER!
SEE-MYLES CABOT'S EXPERIMENTS THAT ACCIDENTALLY TRANSMIT HIM BODILY TO THE PLANET VENUS!
SEE-MYLES CABOT PROTECT PRINCESS LILLA FROM THE GIANT ANT-MEN!
THRILL-TO THE DANGEROUS FIGHT BETWEEN AN ALMOST UNPROTECTED EARTHLING AND A MONSTER SPIDER!
...GO ALONG ON THE THRILL-A-MINUTE FLIGHT FROM THE ANT-MEN INTO THE COUNTRY OF THE CUPIANS!
FIGHT-WITH THE ENSLAVED CUPIANS FOR THEIR FREEDOM FROM THE HORRIBLE ANT PEOPLE AND ENJOY HIGH ADVENTURE AND STRANGE ROMANCE ON A WORLD OF MYSTERY...
WITNESS-THE DUEL TO THE DEATH BETWEEN MYLES AND THE EVIL PRINCE YURI!

AVON FANTASY—An Earth Man on Venus. Published by Avon Periodicals, Inc., 119 West 57th Street, New York 19, New York. Jos. Meyers, Pres., Sol Cohen, Editor and General Manager. Copyright 1951 by Avon Periodicals, Inc All names in this periodical are entirely fictitious and no identification with actual persons is intended. Printed in U.S.A.

POINT / COUNTER POINT

Utilized since its inception, the convention has matured comic fandom, transforming it from innocent beginnings, to a dynamic collective medium, today captivating hobbyists the world over. But with the advent of the adzine, the authority and practicality of the convention is being rivaled. Cheap, and easily attainable by the masses, the adzine has quickly become the collector's main market, challenging the comparitively high cost, and smaller audience, of a convention. Sterile, yet efficient, will written correspondence replace the convention, and should it? Is the convention dynamic, or dying? Such are the questions for this, the third in our POINT / COUNTER POINT series.

POINT by Doug Haines

While conventions may have been the birthplace of fandom, today they are little more than visual deathbeds of an interest that died long ago. While the early seventies sported numerous cons with huge attendance, the near 80's mark fewer assemblies, and fewer people. Sophistication in fan correspondence has successfully eliminated the need for these social gatherings, with the few conventions still surviving showing considerably leaner drawing power for the years. For conventions, unless you are a dealer with expensive merchandise, or a collector with expensive tastes, are simply uneconomical. While a yearly adzine subscription is $10 or less, a 2 day con can tally $50 for lodgings alone. Adding travel, dining, and admittance expenses, the convention goer, many times, finds it more advantageous just not to go.

Of course, no written report, photograph, or friend's account can replace the thrill of meeting a celebrity face to face, or seeing that copy of ACTION #1 for the first time. Also, when your interests claim only the finest condition attainable, someone elses description is no comparison to your own, careful inspection. Yet, for the average collector, a comic convention is no bargain. A con's attraction to the sparetime hobbyist is to have fun. But many times, what sounded like a wise weekend investment, turns into a financial and social nightmare. For an example, consider a report of a major national convention held in the summer of '76. Its name, coordinator, and city in which it took place are being withheld. Yet keep in mind that it could have been one of many cons held in recent years.

REPORT

Hassle. That's how one could describe that convention held over Memorial day weekend, at least from a dealer's point of view. Before the con had even begun, problems were constantly arising. I personally found it an up-hill battle to even get a table. I had originally called requesting a table a month before hand, being told that only 80 tables had been sold thus far, and on a first come first serve basis, so, no reservations. I informed him that I would be arriving saturday, not friday, and would send out a check in the mail. I sent out the check for $35.00 two days later, the following monday. Two weeks later, after receiving no receipt or response what so ever, I again called. The man answering sounded dead. He said a receipt and program book would be sent out. He didn't know what the hotel's special rates were, or much anything else. I once again stated that I would be arriving saturday, not friday, and that I would wait in reserving a room until my receipt came through. A week later, 3 weeks after my original call, and a week before the con, I had still received nothing. I called again, and received a sympathetic woman on the line. She was astonished at my not receiving a word, and guaranteed personally that a receipt and program book would be sent out in the mail the following monday. I once again stated that I would not arrive until saturday, and ended the conversation feeling assured that, now, I would get some action. Nothing arrived. Thursday, May 27, and a day before the con, I called once more, the 4th and final time, asking whether or not I had a table. My check had been cashed long ago but the response was nill. I was assured by the man answering, presumably the chairman, that I definitely had a table, that it was located in the main room, and that I would be given a map to locate it when I arrived. I once again said that I would be arriving saturday, not friday, and prepared for the trip.

I arrived at 9:00 saturday morning, with dealer set up being from 9:00 to 10:00. I checked in for 2 nights, put my luggage in the room, and went down to the floor. When I arrived, I was told that my table would be a 15 minute wait. I went back to my room, leaving a friend with my comics, and picked up some more material. When I returned, I was told to "look around" for my table. I, my partner, my mother and father did just that. Our table did not exist. I asked for a map to locate it, and was told none existed. I asked for some help, and was told to "keep looking". Finally, I found out who the chairman was and asked about my table. He said that I would be located with some other dealers in a room down the hall, in the other direction of the dealers room. Very mad, with my parents enraged at the chairman (they had their own convention to go to), we hauled our material down to the room. It was about 20 yards from the admittance table, with the movie room adjacent, so I wasn't totally disappointed. We were told to take as many tables as we could find, and set up. I needed only one, so we took one and stuck it near the doorway. In a few minutes the chairman returned saying that we couldn't stay in the room, and that we and the other dealers would be positioned at the hallway where the people were admitted to the con. The chairman then got upset, asking why we had come so late. I got throughly mad (not totally) and replied that I had called "4 times" stating that I would be in on saturday, not friday. He said that I was "an exception", and we proceeded to set up.

The entertainment at the con was, on the whole, very poor. Joe kubert, the guest of honor, was in attendance on friday, and gone friday night, at least from what I was told. The program book describing the con was a joke as it was almost all advertisements, and what little information it did have was worthless, i.e. "Some of the films til dawn are: DIRTY HARRY, VALLEY OF GWANGI, Amos and Andy, Laurel and Hardy shorts." Advertised in THE BUYER'S GUIDE in big two page spreads were such movies

as 2001: A SPACE ODYSSEY (that might have been shown friday, if at all, as no dealers knew about it), THREE AND FOUR MUSKETEERS (cancelled), ROBIN HOOD (unknown again), ZARDOZ (which was lousy), PLAY MISTY FOR ME (the TV version was better, more suspense, less gore), and so on, and so on.

The schedule of events was constantly changing (up to 3 times in one day), and even then most events were not on time. The movie screen was another joke that not too many people considered very funny. For movies in scope it was either sit in back and not see it, or get your ears blasted because there either wasn't a hotel speaker system, or they didn't set it up.

Sunday wasn't any better, perhaps worse. By noon no noticable quantity of people had arrived. This lax in customers presented the opportunity to look around. There wasn't too much to be seen. Many of the dealers just carried recent junk, with some having early Marvels, very few with Golden Age (nothing really choice or rare) and none with Silver Age DC's such as SHOWCASE. In fact, the person making the most money wasn't a dealer at all. It was a cute teen age girl (I'm 17) selling baseball candy bars at her father's table for $1.00 apiece. She said she didn't know anything about comics, but the team needed money.

My partner and I decided that staying until monday as originally planned would be a waste of time and money, things we that slow. The celebrated masquerade ball was delayed two hours, so we missed it when we left.

The hotel itself varied in my enthusiasm. I was never very enthusiastic about the city on first appearance. At first the hotel seemed very grand, with escalators leading to a big lobby. My room also afforded a nice view on the 25th floor overlooking the river. But there the enthusiasm ended. The hotel showed its age, with deteriorating convention rooms, very slow elevators (which almost didn't get me to the desk in time for check out), and bad plumbing, with a flowing river from the men's room to the tables. The hotel staff didn't seem too enthusiastic over their guests,as the desk attendant acted like stone, and the counter cook kept on screaming, "No carry out!" to all approaching. The hotel also seemed to take any groups they could get as some were very odd (such as a wild party on an entire floor).

The city itself was dead. If you've ever visited downtown before, the lasting effect is that you never want to do it again. Most vacant lots in a large city prime downtown location are grabbed at. Not so in here. I saw many lots where buildings used to be that nobody wanted. The area circling downtown was also less than fantastic, with every other building either bricked up or boarded up. At 6:30 pm I decided to "brave it" and locate the bus station on sunday for the return trip home. While it was only 5 blocks from the hotel, those 5 blocks seemed to last forever. First, on the way to the terminal, all of the older people seemed to race away from me, as if I were about to mug them. And then someone very stoned walked up and shook hands, saying I was a "cool brother". When I finally arrived at the terminal, the schedule master barked the times at me, setting off a speedy exit. The way back was considerably worse. I received many stares, and one man kept looking at me while striking a steel shaft against his palm.

When I left for home I took a taxi to the bus terminal, all 5 blocks, costing me $2.00 plus tip, as I considered that taxi driver encased in his plexiglass shield much braver than I. The bus ride back was the most enjoyable part of the entire trip. My elation was complete when I walked into Arbies at 10:30 when I returned home, and saw some friends. I was very glad to be back in peaceful East Lansing.

Originally intended for publication in THE BUYER'S GUIDE (this is a reduced version) under the fan convention report series, it was initially refused by editor Alan Light on the grounds that it was "too depressing", even though he admitted of having heard similar reports "on the disastrous nature of the con". He also expressed fear of being sued for printing such a report, and suggested that it be reworded into a letter of comment. After rewriting a few paragraphs to show some favorable aspects of the con, and pointing out that his concern over being sued was unfounded, as: to sue for liable it must be proven that the publisher knew in advance that statements contained within the article were false (which they weren't), I resubmitted the report; it never saw print, and I never received a reply. So much for conflict of interest between publications and their advertisers.

I have, of course, been to good cons. But most attended were small, one day events. These "little" cons are much more enjoyable than massive 4 day extravaganzas; eliminating the cost of food and lodging, creating a more intimate type of gathering. With little investment involved, the dealer can be worried less with hawking his items, than in having a good time. Small conventions, requiring minor investment and advance planning, may be the wave of the future, or remnant of an innocent past. Whatever, the days of huge fan gatherings are numbered, as also their need and practicality is vanishing.

COUNTER POINT by John Baglem

The comic book convention is alive and well, "living it up" daily across the nation. Because: while price guides, dealer lists, and adzines may suit some, the true marketplace to the true collector is the convention. And the majority of collectors aren't just hobbyists. The majority are fanatics, ready to sacrifice financial security and peace of mind for precious few hours of wheeling, dealing, and great fun. And, while perhaps not the best type of monetary deal attainable, conventions do enable the comic fan to meet his own. Which explains why we are such a huge, yet closely knit organization. The brotherhood of fandom exists not in millions of words, but in face to face encounters.

The days of major conventions are far from numbered, as evidenced by the many existing, and flourishing. Phil Seuling's New York, Shel Dorf's San Diego, Houstoncon, and Creation to name a few are all strong and vibrant for the years. Attendance is consistent, if not greater than past years. And the line-up of celebrities, films and displays has never been better. Regularly seen guests include D.C.'s Jenette Kahn, the inexhaustable Stan Lee, Neal Adams, Jack Kirby, Joe Kubert, Siegel and Shuster, Berni Wrightson, and a wide assortment of other artists, writers and fan's fans. Movies include the rare and famous, the recent and classic. Where else can you view 3 Clint Eastwood features, a variety of science fiction and horror classics, various golden era television shows, additional pre-release features, and a barrage of cartoons and shorts, all in one night, all for $2.00? Nowhere but at a major convention. And what but a convention provides the opportunity to see hordes of original artwork, complete mint runs of rare golden age comic books and memorabilia you never thought existed? So, considering all of the benefits and memories derived, conventions are inexpensive and a wise weekend investment indeed.

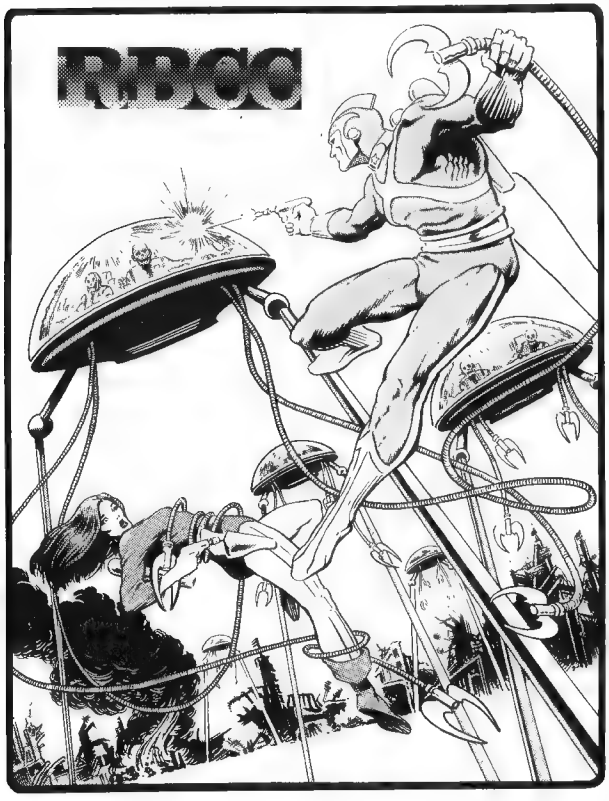
You can subscribe to ad and fanzines all of your life, but you'll never really appreciate the essence of fandom until you visit a convention. A fanzine is meant to enlighten collectors to the opportunities available to them, not to replace those opportunities. And adzines were conceived as supplemental market places, not their successor. Editors such as Alan Light frequent conventions; so does Jim Van Hise, who devoted his time and part of his fanzine to a meeting at San Diego con with idol Ray Bradbury. Editors can be kids,

too. But with limited space, and the rule of thumb being that comic collecting is an escapist medium, allowing the hobbyist to briefly forget the problems surrounding him, an editor cannot be faulted for declining to publish a derogatory report on an unfortunately ill-prepared con. The reader doesn't have to be assaulted with depressing convention reports; it's bad enough for those already affected, what purpose but vindictiveness would it achieve to inform the rest of fandom? Everyone deserves a second chance, and a coordinator is no exception.

Dealers, if they have quality merchandise, make money at any type of convention. If they didn't, cons would have died long ago. An ad in a zine is comparable to the cost of a table, and then totaling postage expenses, and correspondence time, a convention can easily be advantageous. Where at home, after writing letters and licking stamps, you go to sleep, at a convention you can, instead, relax with events or movies - at least at a multi-night con. When a one day con closes you, many times, spend the night driving home. To me, this is not more enjoyable than 4 day "extravaganzas." Food and lodging expenses are saved, but so are the dealers unsold wares. With more time available at a multi-night to sell him items, the dealer hawks the customer as much as he would at a one day con. Also, with more money riding on a 4 day convention, the dealer brings only his best merchandise. This provides the convention goer good reason to go. And going to a 4 day con doesn't mean that you have to stay all 4 days. Why not go one day out of the 4, and rummage through 150 tables of prime materials instead of a little con's 35 tables of junk. While a small con requires little investment and advance planning, and usually shows it, a major convention is planned far in advance, with a lot of money riding on it's outcome. If a major con doesn't come off good, it's backers stand to lose a lot of money. Because of this, the coordinators of a major convention are concerned with the hobbyist's desires, and usually come off with a slick, and immensely enjoyable event.

The convention has been with comic book collecting since it's beginning, and will surely survive it's end. Yet without it, comic book collectors would vanish, driven from sight, left slowly to die on the surrealistic pages of zines. Isolationism is not what the hobby is about - enjoyment is. And what enjoyment can there be in possessing a prized collection for none to see? You really never miss something until it's gone. Let's hang on to comic conventions, and never let go!

THIS IS WHAT YOU'RE MISSING BY NOT SUBSCRIBING TO THE EXCITING NEW ROCKET'S BLAST COMICOLLECTOR

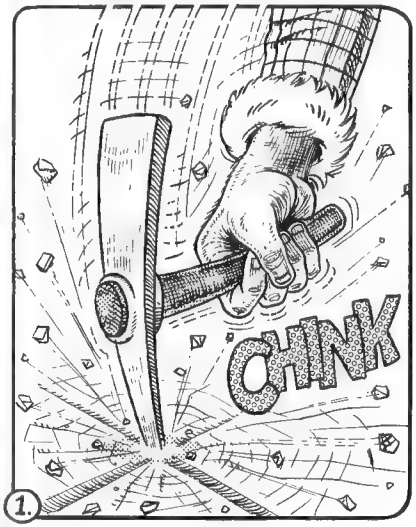


This issue of the RBCC is just an example of what you can have delivered to you every six weeks without fail should you subscribe. As regular features, each issue presents Don Rosa's ever popular INFORMATION CENTER as well as his continuing cast of characters in THE PERTWILLABY PAPERS. There is also comic fandom's only indepth review column, CRITIQUE. COMICOPIA discusses comic art in relation to both theory and history. COMIC COLLECTOR'S COMMENTS by Howard Siegel covers subjects of interest to the comic fan. ARTIST PROFILE provides information on the many fine artists who regularly contribute to the RBCC (such as Steve Fabian, Mike Zeck, Tom Sutton, Don Rosa, Ron Wilber, Ralph Fowler and many others). FILMS FANTASTIQUE appears periodically and goes behind the scenes on major SF and fantasy films and includes new artwork along with the article. POINT / COUNTER POINT debates issues of importance to fandom and to you! COMICS COMMENTARY discusses the current state of comics in a manner both lively and informative. Coming up soon will be a cover of King Kull vs. Thulsa Doom by STEVE FABIAN, an incredible science fiction strip by fan artist DENNIS FUJITAKE (totally new!), an article on The Creeper with art by Zeck and others, Mike Zeck's first full color RBCC cover, a discussion of the incredible film SILVER STREAK, a special animation issue of RBCC, and more! SO DON'T DELAY, SUBSCRIBE TODAY! [SEE PAGE 2 FOR SUBSCRIPTION INFORMATION]. WHY TAKE THE CHANCE OF MISSING AN ISSUE? THE RBCC IS WHERE THE EXCITEMENT IS!

* * * *

the Pertwillaby Papers!

EPISODE 133
☆ CONCLUSION ☆



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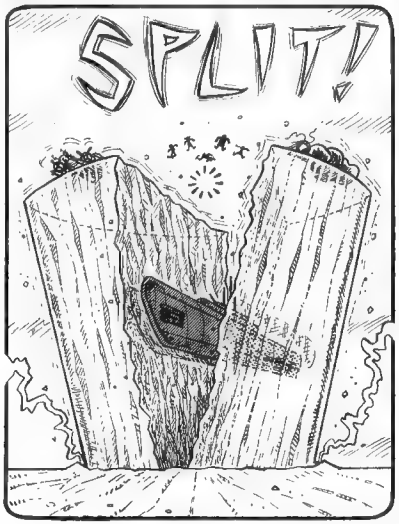
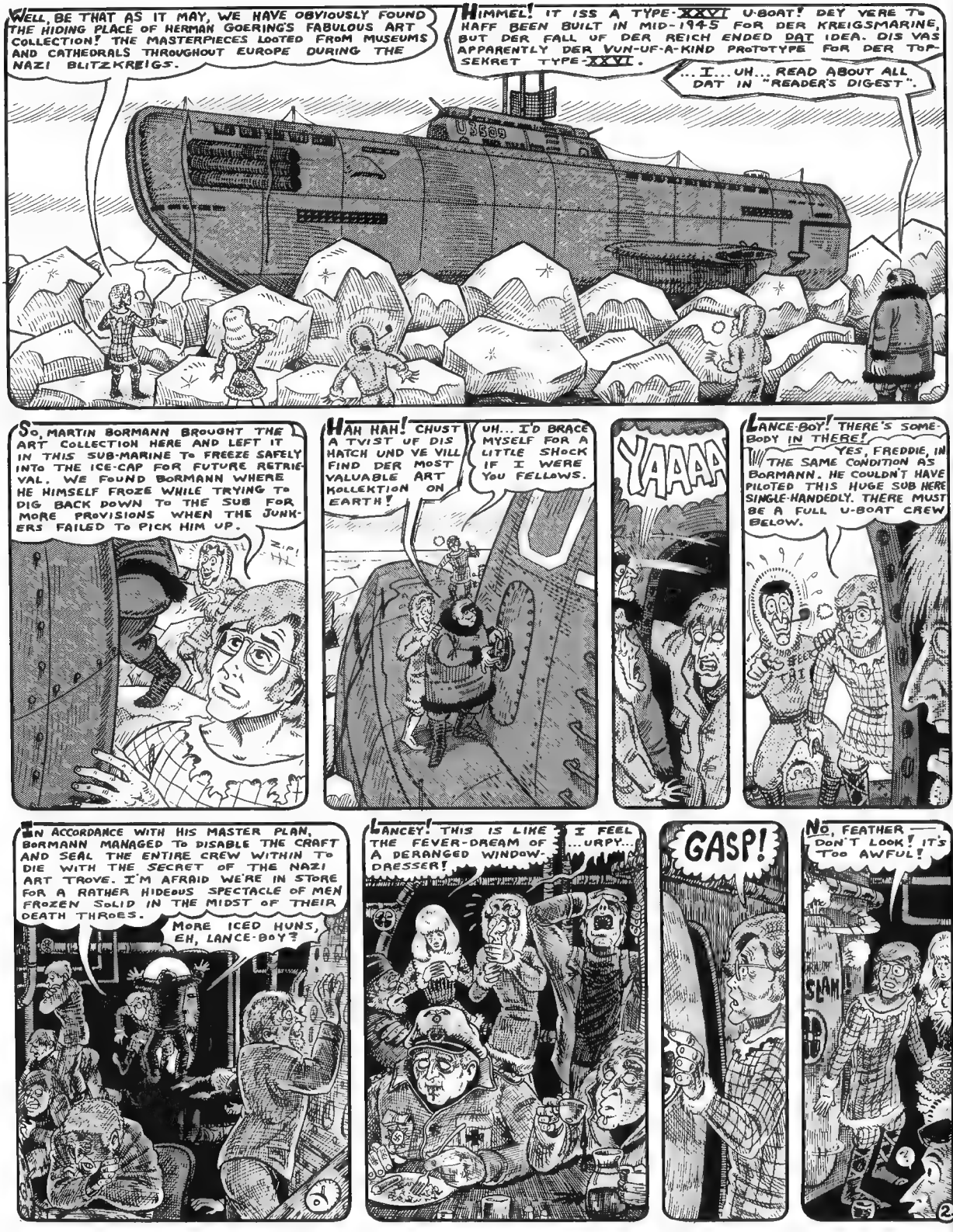
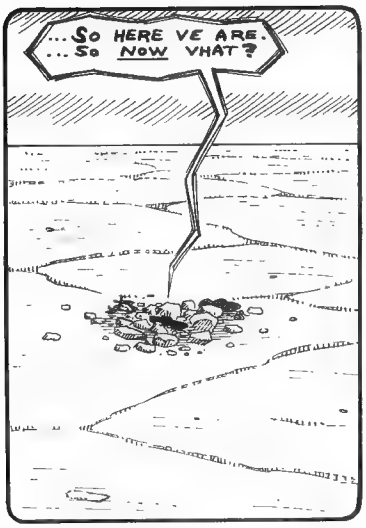
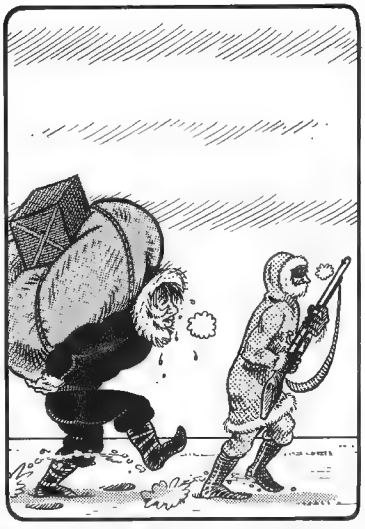


BUNDERSTAG! DAT YERDAMDT PERTVILLABY IS SO DISGUSTINGLY VERBOSE DER REST UF DER TIME — BUT HE DOESN'T GIFF US A BIT UF VARNING VHEN HE CHUST ABOUT KILLS DER LOT UF US!
MY APOLOGIES, PROF. SMYTE... I MUST HAVE BEEN LOST AMID MY THOUGHTS.
WOT ELSE IS NEW.


WELL, BE THAT AS IT MAY, WE HAVE OBVIOUSLY FOUND THE HIDING PLACE OF HERMAN GOERING'S FABULOUS ART COLLECTION! THE MASTERPIECES LOOTED FROM MUSEUMS AND CATHEDRALS THROUGHOUT EUROPE DURING THE NAZI BLITZKREIGS.
HIMMEL! IT ISS A TYPE-XXVI U-BOAT! DEY YERE TO HAFF BEEN BUILT IN MID-1945 FOR DER KREIGSMARINE, BUT DER FALL UF DER REICH ENDED DAT IDEA. DIS VAS APPARENTLY DER VUN-UF-A-KIND PROTOTYPE FOR DER TOP-SEKRET TYPE-XXVI.
...I...UH... READ ABOUT ALL DAT IN "READER'S DIGEST".
U3509
SO, MARTIN BORMANN BROUGHT THE ART COLLECTION HERE AND LEFT IT IN THIS SUB-MARINE TO FREEZE SAFELY INTO THE ICE-CAP FOR FUTURE RETRIEVAL. WE FOUND BORMANN WHERE HE HIMSELF FROZE WHILE TRYING TO DIG BACK DOWN TO THE SUB FOR MORE PROVISIONS WHEN THE JUNKERS FAILED TO PICK HIM UP.
NIP!
HAH HAH! CHUST A TVIST UF DIS HATCH UND VE VILL FIND DER MOST VALUABLE ART KOLLEKTION ON EARTH!
UH... I'D BRACE MYSELF FOR A LITTLE SHOCK IF I WERE YOU FELLOWS.
YAAAA
LANCE-BOY! THERE'S SOMEBODY IN THERE!
YES, FREDDIE, IN THE SAME CONDITION AS BORMANN. HE COULDN'T HAVE PILOTED THIS HUGE SUB HERE SINGLE-HANDEDLY. THERE MUST BE A FULL U-BOAT CREW BELOW.
IN ACCORDANCE WITH HIS MASTER PLAN, BORMANN MANAGED TO DISABLE THE CRAFT AND SEAL THE ENTIRE CREW WITHIN TO DIE WITH THE SECRET OF THE NAZI ART TROVE. I'M AFRAID WE'RE IN STORE FOR A RATHER HIDEOUS SPECTACLE OF MEN FROZEN SOLID IN THE MIDST OF THEIR DEATH THROES.
MORE ICED HUNS, EH, LANCE-BOY?
LANCEY! THIS IS LIKE THE FEVER-DREAM OF A DERANGED WINDOW-DRESSER!
I FEEL ...URPY...
GASP!
NO, FEATHER — DON'T LOOK! IT'S TOO AWFUL!
SLAM!
6
2

WOW! YER' RIGHT, LANCE-BOY! I'VE HEARD OF SOME INGLORIOUS WAYS TO DIE, BUT THIS TAKES THE OL' CAKE! THIS POOR KRAUT WAS ALREADY GOIN' WHEN HE WENT!
WASCHRAUM
LET'S TRY TO IGNORE THIS BIZARRE ICE-SCULPTURE & SET ABOUT TO LOCATE THE PAINTINGS. I HAVEN'T SEEN CANVAS NOR CAMEL-HAIR OF THEM YET, AND THERE AREN'T THAT MANY PLACES THEY COULD BE PUT ON A U-BOAT.
VE HAFF BEEN ALL TROO DIS DECK, FROM DER GALLEY TO DER ENGINE-ROOM UND NOTTING! DER ONLY UNUSUAL TING SO FAR ARE DESE BATHYSPHERES IN DER TORPEDO ROOM. DIS PROTOTYPE MUST HAFF BEEN QVITE EXPERIMENTAL — VITH RESEARCH EQVIPMENT AS VELL AS VEAPONRY.
WAAAUUGH!
!
PROFESSOR! PERTWILLABY! COME QUICK— IN THE CREW'S QUARTERS, DOWNSTAIRS!
THAT'S "BELOW" SCHUYLER.
OF COURSE IT IS, LANCEY.
LOOK AT 'EM! JUST LOOK! HANGING ON EVERY PILLAR, POST AND PYLON LIKE GORGEOUS RIPE GRAPES!
MY STARS AND LITTLE COMETS! AT LONG LAST— THE LOST ART TREASURES OF EUROPE!!!
ALL NICELY WRAPPED IN VAX-PAPER... ACH! A REMBRANDT! UND A RAPHAEL! VÜNDERBAR!!!
YES! AND MANET, SEURAT, VERONESE, DEGAS, VAN GOGH, MONET, RENOIR, MATTISSE, CÉZANNE, DALI, DÜRER, HOLBEIN, MILLET, TOULOUSE-LATREC, GAUGUIN...
...VAN EYCK, MEMLING, VAN DER WEYDEN, POUSSIN, MASACCIO, KLEE, BRAQUE, MIRÓ, RUBENS, FRA ANGELICO, BOTTICELI, LEBRUN, COROT... THERE'S NO END TO IT! THERE ARE HUNDREDS OF PAINTINGS HERE — EACH A LOST MASTERPIECE OF A TOP EUROPEAN MASTER!
MM. THE MIND REELS.
3.
HOO HOO! A TITIAN*! A WHOLE SERIES OF STUDIES BY MICHELANGELO! A SET OF NOTES BY LEONARDO DA VINCI!
EVEN I KNOW THIS ONE, LANCE! IT'S EITHER A PICASSO OR AN EARLY RODNEY ALLEN RIPPY.
ANY VARGAS' IN HERE?
*DJA KNOW I'M A DIRECT DESCENDANT OF TITIAN?
PROFESSOR SMYTE! LOOK AT ALL THIS — THE ARTISTIC GENIUS OF A PLANET'S HISTORY! AND YOU DARE TO CLAIM IT AS YOUR OWN EXCLUSIVE PROPERTY?! I'LL DIE BEFORE I ALLOW—
KAN IT, YOU RED-HEADED WIMP. BEFORE WE GET BACK INTO DAT TOPIK I HAFF ANUDDER SUBJEKT FOR YOUR KONSIDERATION. SO VE HAFF FOUND DER ART TROVE...


...So HERE VE ARE.
...So NOW VHAT?



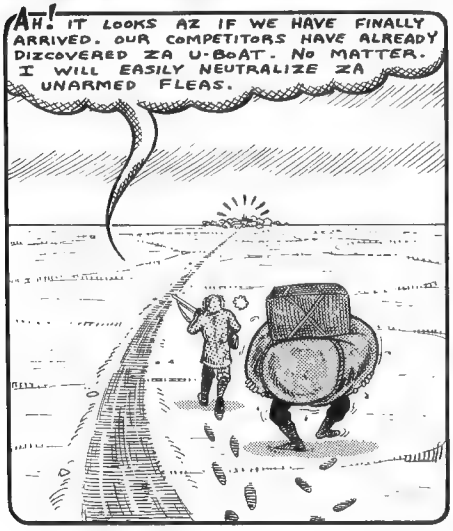
YOU'RE ABSOLUTELY RIGHT, PROF. SMYTE. I DISLIKE ABANDONNING HOPE SO READILY, BUT I DO FEAR WE'RE LOST. WE'RE IN THE CENTER OF FOUR MILLION SQUARE MILES OF NOTHING. WE'VE NO FOOD — THE SUB CREW LEFT NONE BEFORE THEY DIED. WE'VE NO HEAT. WE'VE NO TRANSPORTATION.
ALL VE HAFF IS DER VORLD'S MOST VALUABLE KOLLEKTION UF ART... UND A FAT LOT UF GUT IT ISS!

OUR FRIEND BORMANN QUITE ADEPTLY SCUTTLED THE SUB'S CONTROLS AND RADIO — NEITHER WILL BENEFIT US. WE'VE SIMPLY NO ALTERNATIVES. WE'LL SOON JOIN THESE OTHER FROSTY GENTLEMEN IN THEIR HIDEOUS POSES.
OH, LANCEY...
No, No, No, No, No, No, No, No...
!?

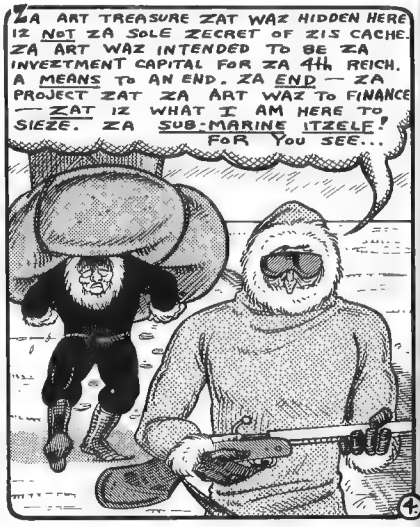
LANCE-BOY! LOOK HERE! THIS CORPSE'S HAND NEAR THE DOOR — IT'S A SKELETON! JUST BONES!
THAT—THAT'S NOT POSSIBLE! NOTHING COULD DECOMPOSE AT THIS TEMPERATURE!

LOOK AT THAT GLOW UNDER THE HATCH! THERE'S WARM AIR SEEPING OUT! I DON'T KNOW WHAT'S IN THERE...

... BUT GET THAT HATCHWAY OPEN!!!


AH! IT LOOKS AZ IF WE HAVE FINALLY ARRIVED. OUR COMPETITORS HAVE ALREADY DISCOVERED ZA U-BOAT. NO MATTER. I WILL EASILY NEUTRALIZE ZA UNARMED FLEAS.

HUNGH. ONE WILL SOON HAVE "ART" STUFF. TAKE TO BIG CITY. GET PLENTY RICH MONEYS. MAKE LAUGH WITH PLENNY WOMANS. BUT ONE WONDERS... EVERONE WANT "ART"-STUFF 'CEPT YOU. WHAT YOU AFTER?


ZA ART TREASURE ZAT WAZ HIDDEN HERE IZ NOT ZA SOLE ZECRET OF ZIS CACHE. ZA ART WAZ INTENDED TO BE ZA INVESTMENT CAPITAL FOR ZA 4th REICH. A MEANS TO AN END. ZA END — ZA PROJECT ZAT ZA ART WAZ TO FINANCE — ZAT IZ WHAT I AM HERE TO SIEZE. ZA SUB-MARINE ITZELF! FOR YOU SEE...

ZAT IZ NOT JUST ANY KIND OF SUB.

HOT! AFTER 32 YEARS IT'S STILL HOT IN HERE! AND THAT EERIE BLUE GLOW EMANATING FROM THAT OBJECT THAT RESEMBLES A MAN-HOLE COVER... THERE'S ONLY ONE POSSIBLE EXPLANATION FOR ALL THIS ——

THIS IS A NUCLEAR SUB-MARINE!

IT'S NOT POSSIBLE! THE GERMANS COULDN'T HAVE DEVELOPED AN ATOMIC SUB IN 1945! THEY SIMPLY COULDN'T HAVE POSSESSED THE GASEOUS-DIFFUSION TECHNOLOGY NEEDED TO DERIVE THE URANIUM-235 THAT THESE CRAFTS REQUIRE!

YA... IT ISS POSSIBLE...

AFTER DER VAR IT VAS DER CHERMAN SCIENTISTS IN AMERIKA WHO DEVELOPED DER "NAUTILUS" IN 1954; UND IT VAS DER CHERMAN SCIENTISTS IN RUSSIA WHO DEVELOPED DEIR ATOMIC VEAPONRY. YELL... ODDLY ENUFF, CHERMANY HAD SOME CHERMAN SCIENTISTS UF OUR... ER... DEIR OWN.

OBVIOUSLY, VE... DEY DEVELOPED A HIGHLY EXPERIMENTAL ATOMIK-POWERED SUBMARINE PROTOTYPE; IT VAS TOO LATE TO MASS PRODUCE ANY FOR DER VAR EFFORT ... BUT DIS, DER ONLY VUN, VAS HIDDEN HERE IN DER POLAR ICE-KAP, ALONG MIT DER ART, TO BE REKOVERED BY DER CHERMAN HIGH KOMMAND AT DER EARLIEST SAFE OPPORTUNITY.

YES — I SEE! THE TOP-SECRET DISPATCH, ADVISING HITLER OF THE SUB'S HIDING PLACE NEVER REACHED HIM — IT WAS FOUND IN THAT ALPINE LAKE. AND BORMANN, THE MAN WHO HID THE SUB HERE, NEVER LIVED TO TELL THE TALE. THAT'S WHY NO ONE HAS EVER RETURNED FOR IT.

THIS IS ALL QUITE ASTOUNDING. BUT THAT'S ALL IT IS. THE U-BOAT CREW WASN'T FAMILIAR ENOUGH WITH ATOMIC POWER TO REALIZE THEY COULD STAY WARM WHILE THEY SLOWLY STARVED ... AS CAN WE.

SPEAK FOR YOURSELF PERTVILLABY. I HAFF NO INTENTION UF DYING LIKE A KUR.

I VILL NOT EXPIRE IN SUCH A KOMMON DEGRADING MANNER. IF I MUST GO, I VILL GO LIKE A TRUE ARYAN ... NOT MIT A VHIMPER — BUT A BANG!

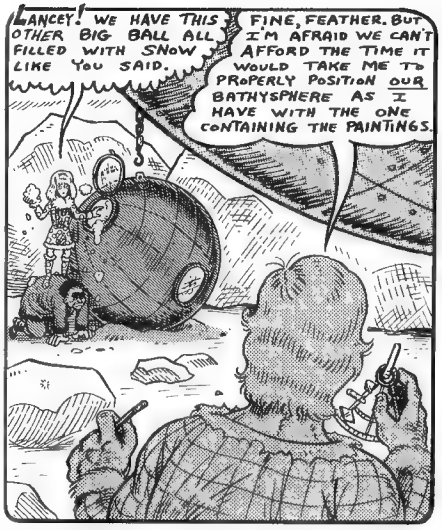
Zip Zip Zip Zip Zip Zip Zip

PROFESSOR! WHAT HAVE YOU DONE!! YOU'VE REMOVED THE BORON RODS!!!

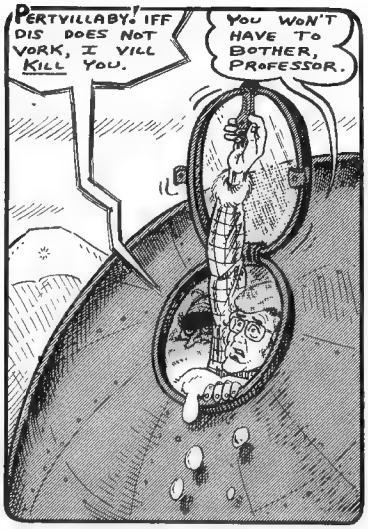
YA. DER NEUTRON ABSORBERS ARE NOW GONE. DER U-235 VILL NOW REACT UNINHIBITEDLY UNTIL... VE ALL DIE A GLORIOUS DEATH...

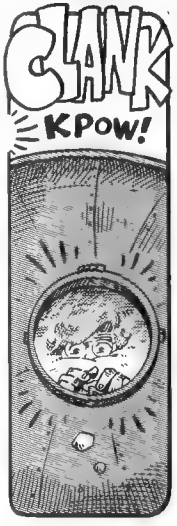
...IN AN ATOMIK BALL UF NUKLEAR HELLFIRE, TO BE FELT 'ROUND DER VORLD.

Hoooooooooo-
LEEEEEEEEE
SH*T.
MY GOD, No! I CAN'T STAND LOUD NOISES!
WAIT A MINUTE...WAIT A MINUTE ... THIS NOW-INEVITABLE EXPLOSION IS FORCING US INTO AN INSANE ATTEMPT TO NOT ONLY SURVIVE THE EVENT, BUT RESCUE OURSELVES FROM THIS WASTELAND AND EVEN GET THE ART TREASURE TO MY FRIEND AT THE LOUVRE.
HUH?
QUICKLY! WE'VE ONLY MINUTES LEFT. OPEN THE OUTER TORPEDO ROOM HATCH AND PULL OUT THE WINCH.
YOU ZEE, THOUGH I'M SURE ZA ZUB IZ DISABLED, ZERE ARE 6 ITEMS HIDDEN ON BOARD WHICH ARE OPERABLE: 6 NUCLEAR V-3 MISSILES. ZA FIRST 5 WILL BE MY VEANGEANCE GIFTS TO NEW YORK, LONDON PARIS, MOSCOW... AND HOLLYWOOD FOR ALL ZOSE INZULTING MOVIEZ ZEY HAVE MADE ABOUT ME! WITH ZA 6th ONE, I WILL BLACKMAIL ZA WORLD FROM ZIS ZECRET POZITION AND FORCE ZEM ALL TO MAKE ME CHANCELLOR OF ZA FIRST GLOBAL REICH!
AND YOU MAY HAVE ZA ART TROVE --I'LL NOT NEED IT.
HUNGH. ALSO WANT TO KILL PERTWIBALLY. ONE THOUGHT HAD KILLED HIM BEFORE — BUT THIS TIME ONE WILL MAKE SURE. WHEN HE MESS WITH LIL-SNOOKUMS, HE MESS WITH ONE BAD ESKIMO!
ESKIMO? ESKIMO??
ZESE SUN-GOGGLES AREN'T HELPING MY DIMMING VISION -- AH YES, YOU ARE RIGHT. YOU ARE A MEMBER OF A LOWER-CASTE RACE!
!?
WELL! YOU ARE QUITE LUCKY MINE FREUND. YOU ARE HONORED TO BECOME ZA FIRST RECIPIENT IN ZA WORLD-WIDE RACIAL CLEANZING OF ZA FIRST GLOBAL REICH!
HUNGH?
CLICK.
QUICK LIKE A BUNNY! STACK ALL THE PAINTINGS IN THIS BATHYSPHERE— THEY'LL ALL FIT, STACKED FLAT. I'M ALMOST FINISHED POSITIONING IT PROPERLY.
YOU KNOW... IT'S INTERESTING TO NOTE HOW OUR ADVENTURES ALL SEEM TO CONCLUDE WITH A TITANIC EXPLOSION OF SOME SORT.
WELL, I'M TERRIBLY SORRY IF YOU'RE GETTING BORED BY ALL THIS, PERTWILLABY!
6


LANCEY! WE HAVE THIS OTHER BIG BALL ALL FILLED WITH SNOW LIKE YOU SAID.
FINE, FEATHER. BUT I'M AFRAID WE CAN'T AFFORD THE TIME IT WOULD TAKE ME TO PROPERLY POSITION OUR BATHYSPHERE AS I HAVE WITH THE ONE CONTAINING THE PAINTINGS.

WELL SIMPLY HAVE TO CLIMB IN — AND PRAY. HURRY! I ESTIMATE WE HAVE MERE SECONDS BEFORE THAT NUCLEAR REACTOR REACHES CRITICAL MASS.

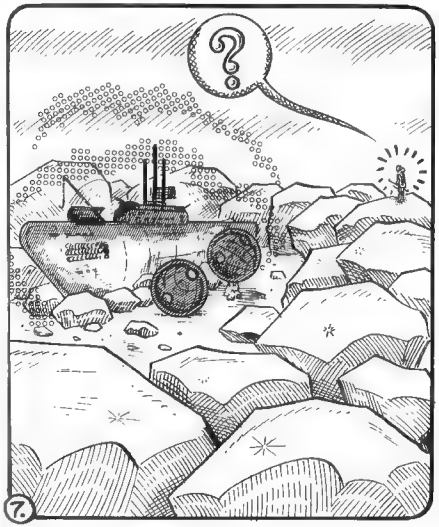

PERTVILLABY! IFF DIS DOES NOT VORK, I VILL KILL YOU.
YOU WON'T HAVE TO BOTHER, PROFESSOR.


CLANK
KPOW!

AAAAAH! JUST LIKE ZA OLD DAYS. NOT AZ INGENIOUS AZ MINE SHOWERS OR FURNACES... BUT STILL QUITE EFFECTIVE.
CLIK!

NOW I WILL CLEANSE THE FIRST GLOBAL REICH OF ZOSE MEDDLERS IN ZA SUB — AND ZEN IT WILL BE SHORT WORK IN LAUNCHING MY NUCLEAR V-3's!

A SHORT WALK ... TO DESTINY.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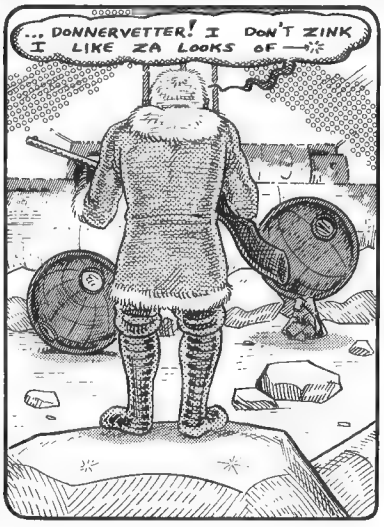
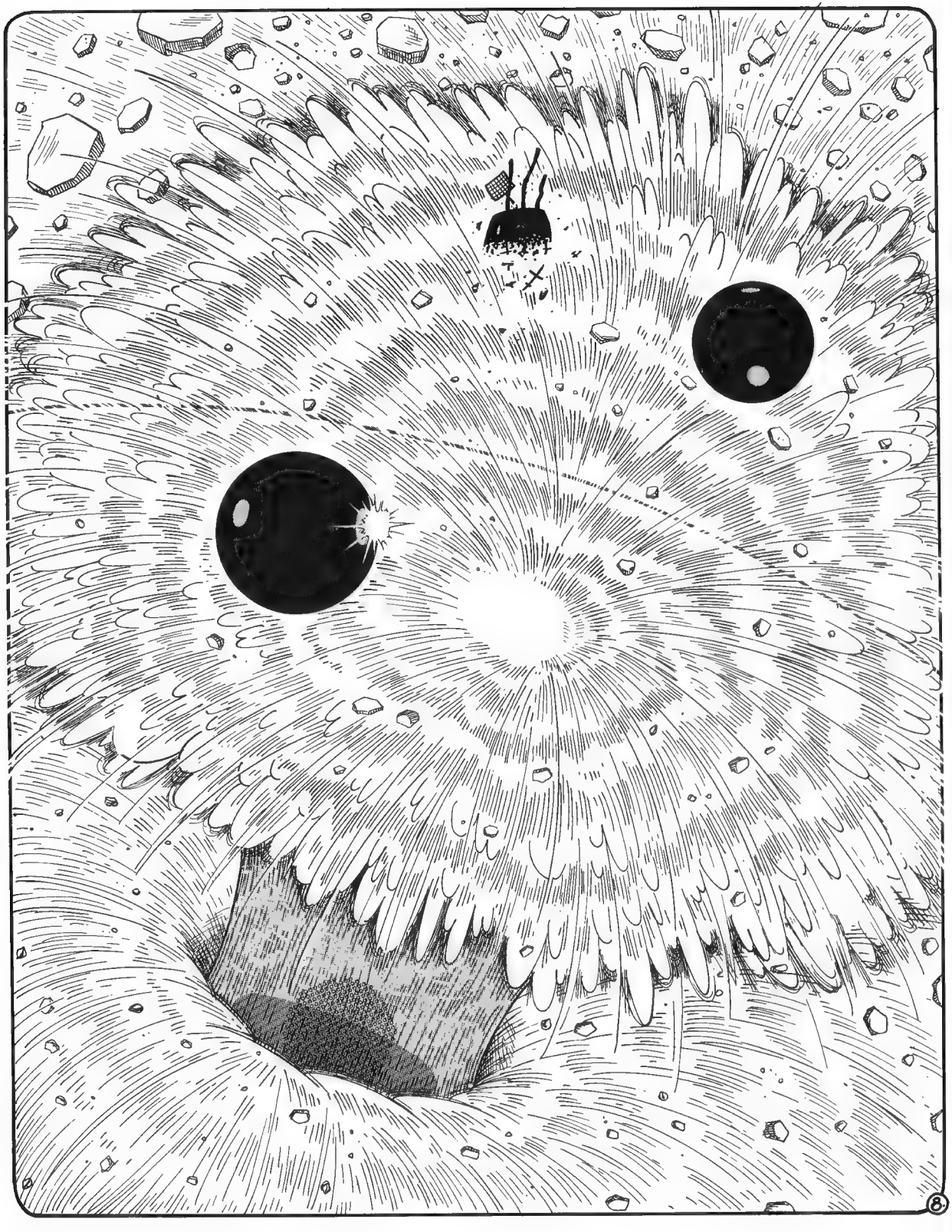
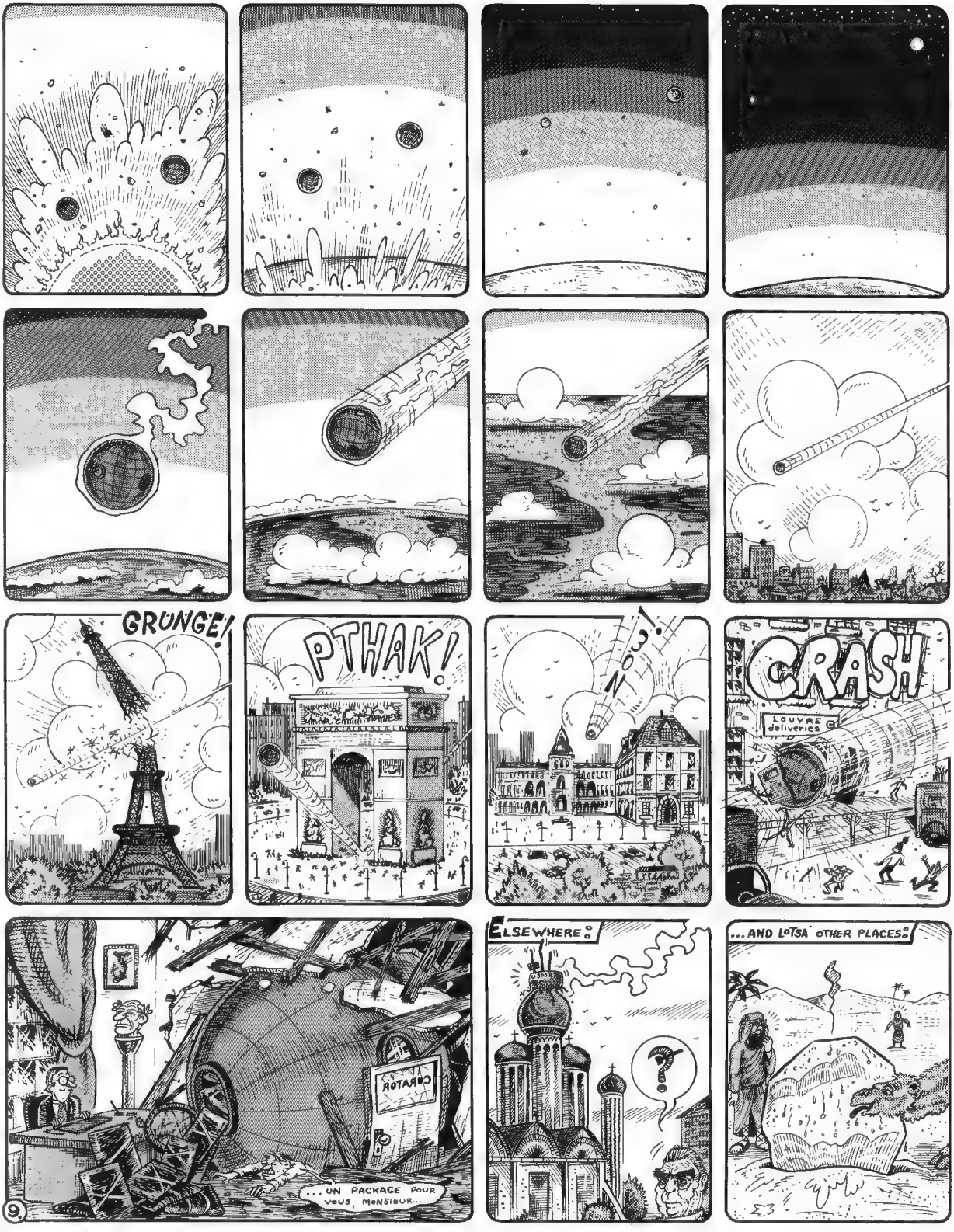
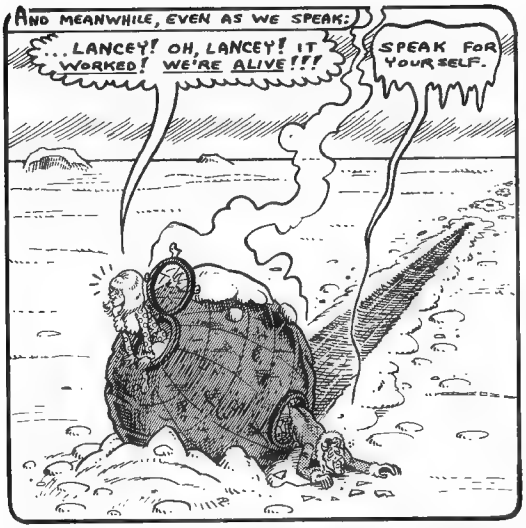
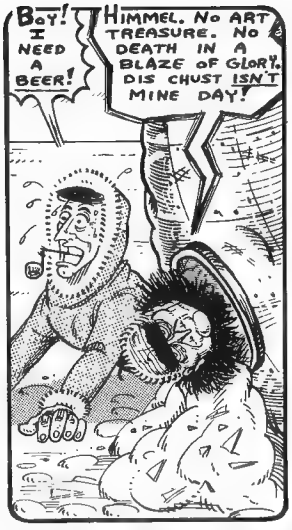
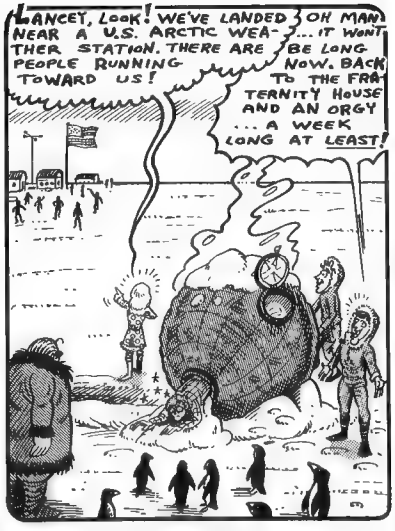

... DONNERVETTER! I DON'T ZINK I LIKE ZA LOOKS OF —

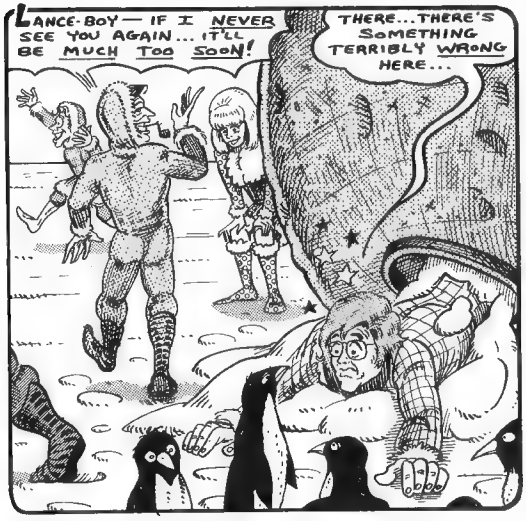



GRUNGE!
PTHAK!
ZOOM!
CRASH
LOUVRE deliveries
...UN PACKAGE POUR VOUS, MONSIEUR...
ELSEWHERE:
?
...AND LOTSA OTHER PLACES:
9.






LANCEY, LOOK! WE'VE LANDED NEAR A U.S. ARCTIC WEATHER STATION. THERE ARE PEOPLE RUNNING TOWARD US!
OH MAN... IT WON'T BE LONG NOW. BACK TO THE FRATERNITY HOUSE AND AN ORGY ... A WEEK LONG AT LEAST!



"AND SO"...
YES, PRES. MORPHOUS, IT ALL WORKED OUT QUITE WELL IF I DO SAY SO MYSELF. THE ART REACHED THE LOUVRE AND IS ALREADY BEING DISTRIBUTED TO THE ORIGINAL OWNERS. AND WE ALL RETURNED TO TELL THE TALE.
YES, I AGREE — QUITE.

BUT THAT'S NOT QUITE THE END, PRES. MORPHOUS. I STILL MUST HONOR OUR ORIGINAL AGREEMENT MADE WHEN YOU GRANTED UNIVERSITY FUNDS FOR THE EXPEDITION. I'VE BROUGHT YOU BACK THE SOUVENIR YOU REQUESTED; IN FACT, I DARESAY THE FIRST SUCH SOUVENIR EVER GARNERED FROM AN EXPEDITION TO THE NORTH POLE...
10.

Technical consultants:
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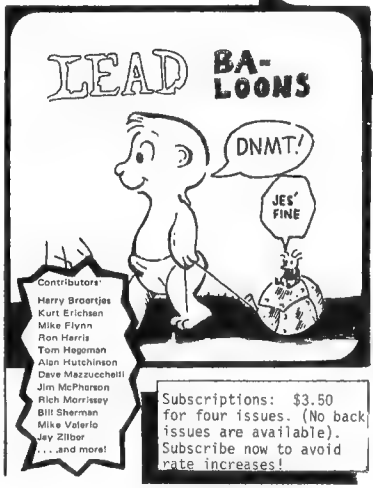

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#107-100 pages--Color cover of Capt. Marvel, "Cliff-hangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World", with part one of a CAPT. SCIENCE reprint.

#120-88pages--Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Re-visited", "Pertwillaby Papers" conclusion, EC comics articles, etc.

#121-80 pages--Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospective look at Bode's work and career by George Beahm and much more including a great deal of rare, little seen Bode art.

#123-84 pages--Front and back cover by Steve Fabian of scenes from MAXOR OF CIROD, "A Look At Space:1999", "JAWSMANIA STRIKES!", "Maxor" part 2 by J.A. Richardson, werewolf strips drawn by Kerry Gammill and Alan Hanley, report on the Orlandocon, "EC Artist Collector", part 2 of Dell Comics column on "Pogo" and regular features.

#124-84 pages--Two color front cover of Warlock by Bob Susor, back cover of Conan by Mike Zeck; "Subjectivity" part 1; "Maxor" part 3; nine page article on "The Outer Limits"; E.C. Artist Collector, and other regular features.

#125-84 pages--FULL COLOR front and back covers by Wrightson, "Subjectivity" part two, "Maxor" part four, "Kelly-Pogo Portfolio" part one, "Dr. Wertham and the Classics Horror", "E.C. Artist Collector", "Information Center" by Don Rosa, Comic Collector's Comments, Critique, etc.

#127-84 pages--Front cover by Kerry Gammill, back cover by Steve Fabian. Part four (conclusion) of "Subjectivity", article on Russ Manning's "Magnus, Robot Fighter", Kelly-Pogo Portfolio with old Collier's article re-printed, DELL COMICS on Frank Thomas, article on "Star Trek: New York" with Don Rosa art, a 12 page Information Center and more.

#129-80 pages--SPECIAL KING KONG ISSUE!!-Front cover by Tom Sutton, back cover by Tod Klein and super centerspread by Robert Kline. Kong articles cover the novel, the comic, the movie, the censored scenes, the remake, and more. Also R.C. Harvey's ZERO HERO, The E.C. Artist Collector, Information Center, Critique, RBCC Poll results, Dell Comics and more.

#130-80 pages--FULL COLOR front cover by Tom Sutton of a sword & sorcery scene in a castle, back cover by Ralph Fowler of a symbolic scene from "2001". First installment of Don Rosa's new "Pertwillaby Papers" strip, first "Comicopia", 5 pages of R.C. Harvey's ZERO HERO, article on "The Power of 2001" with unique stills, centerspread of Smaug the dragon by Steve Fabian, five page retelling of PSYCHO with graphic illustrations, index to WDC&S #211-260, "Critique" and more.

#131-84 pages--SPECIAL RAY BRADBURY ISSUE!! - Front cover by Steve Fabian, 2-color back cover by Tom Sutton, centerspread by Mike Zeck, comic strip adaptation of "Time In Thy Flight" by Ron Wilber, and other art by Don Rosa, etc. Many articles on Bradbury including an anotated index to the E.C. comic adaptations. Also regular features including part 2 of PERTWILLABY PAPERS, COMICOPIA, CRITIQUE, POINT/COUNTER POINT, KEYHOLE and more!

#132-84 pages--Front cover of Adam Strange by Mike Zeck, back cover of SILENT RUNNING scene by Ralph Fowler. Artist Profile #1 on Mike Zeck, "Adam Strange" article by Howard Siegel with much new art including centerspread and one other page by Tom Sutton as well as another full pager by Mike Zeck. "Films Fantastique" on SILENT RUNNING illustrated by Ralph Fowler. Part three of THE PERTWILLABY PAPERS by Don Rosa, the return of Don Rosa's INFORMATION CENTER. Complete index to the SHADOW pulp. The E.C. ARTIST COLLECTOR, COMIC COLLECTOR'S COMMENTS, KEYHOLE, COMICOPIA, POINT/COUNTERPOINT, CRITIQUE and more!!
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#134-84 pages-SPECIAL "FLASH GORDON" ISSUE - Cover by Fabian of Flash vs. Ming; 8 pages by Mike Zeck includes a 4 page Flash Gordon strip, 3 full page drawings and contents page; interview with Buster Crabbe; 8 pages on the first Flash Gordon serial; 8 pages on the spoof FLESH GORDON with art by Zeck, Patterson and Fowler; 6 page Flash Gordon satire by Ron Wilber; article on Alex Raymond with much art; Wilber illo with review of new KONG, and more!

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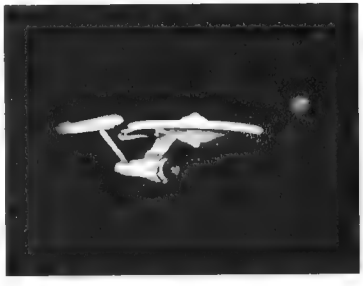

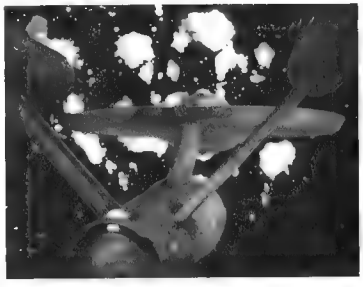

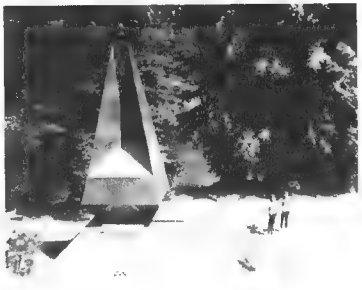

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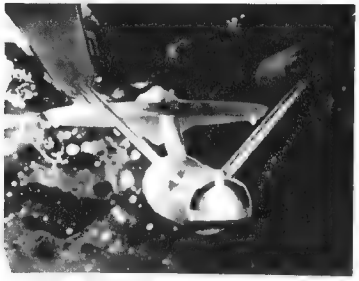

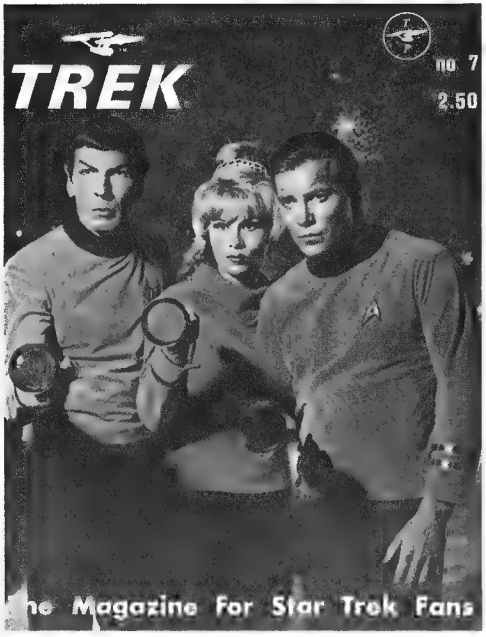

This is the newest issue of Star Trek fandom's first quality, slick publication chock full of high quality pictures and articles.

The front cover, pictured above, is in full color while the back cover is also in color although the back cover is a drawing of Kirk & Spock by Don Newton.

Four pages are devoted to an interview with, and many photos of, Grace Lee Whitney (Star Trek's Yeoman Janice Rand), and it is quite candid!

There is also the second and concluding article on the Star Trek comic books.

On the non-ST side is an article on THE THING FROM ANOTHER WORLD which is retyped and layed out from an earlier appearance in the RBCC a few years ago.

The SPOCK SCRAPBOOK has two pages of old magazine articles on Leonard Nimoy.

INSIDE TREK tells how an average issue of TREK is assembled and gives tips to budding fanzine eds.

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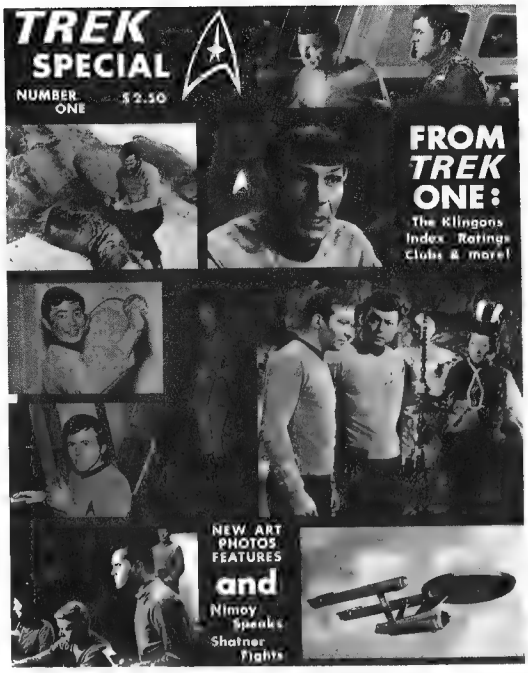

From the publishers of TREK comes their newest companion magazine, the TREK SPECIAL!

This first issue (in the same slick format as TREK) leads off with two stunning full color covers, the front one pictured above. The back cover is a Morris Scott Dollens Star Trek painting.

Containing both reprints and new features, this issue reprints the Star Trek index from TREK #1 which included the episode by episode ratings (which by themselves will induce hours of debate and discussion).

There is also "WILLIAM SHATNER - MR. VERSITILITY" which appeared in an early issue of FIGHTING STARS magazine.

AN EVENING WITH LEONARD NIMOY by James Van Hise appeared nearly four years ago in the RBCC.

There are also two pages of the early NBC publicity on STAR TREK which includes the "touched up" photo of Spock which many have heard of but few have seen!

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Although almost half the issue is devoted to "The Menagerie", there are also other feature articles including one on Gene Roddenberry as well as two pages of hilarious Star Trek Blooper stills. There's also art by Ralph Fowler, Ron Wilber and others as well as the regular features "The Star Trek Archives" which reprints many old rare articles on STAR TREK, and also our "Star Trek Review" column. There is even an article on the many devices used on Star Trek as well as other surprises. This is the finest issue yet of what many have called the finest STAR TREK zine ever!

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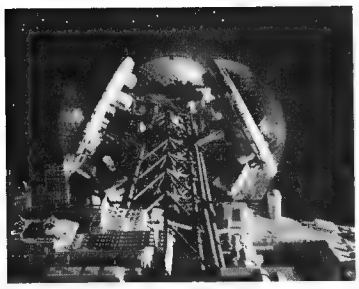
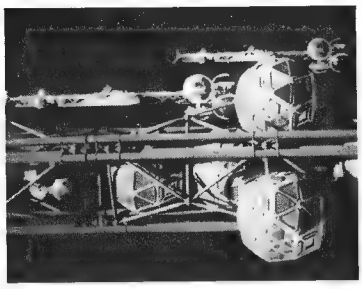

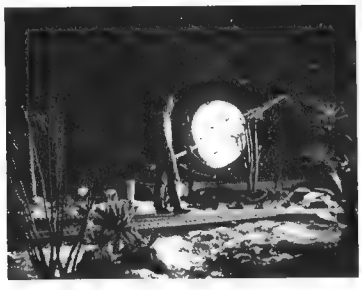

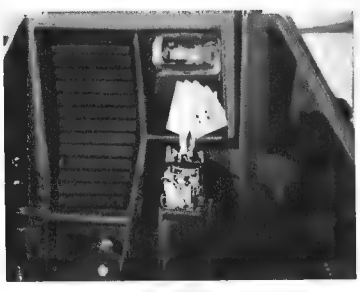
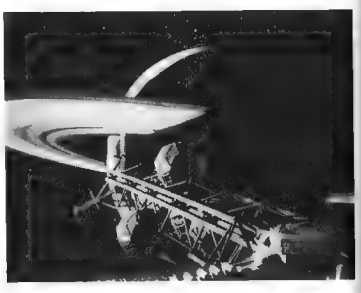

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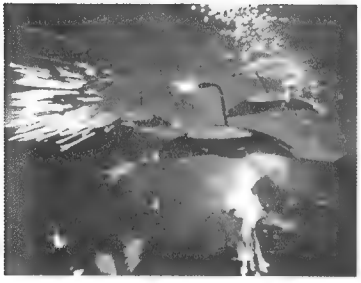

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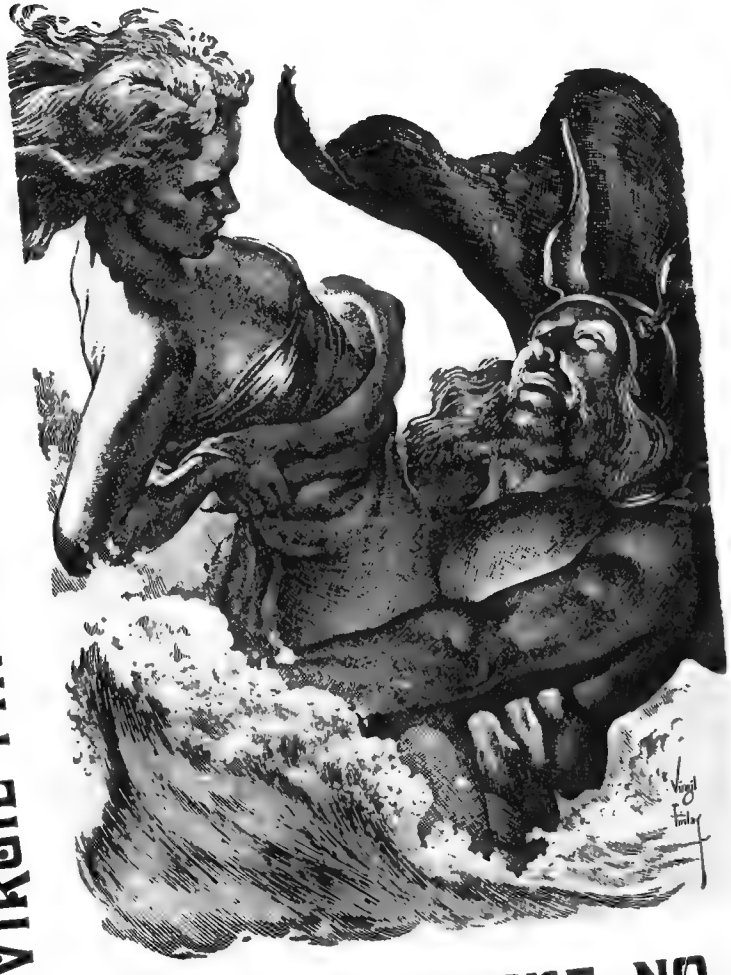

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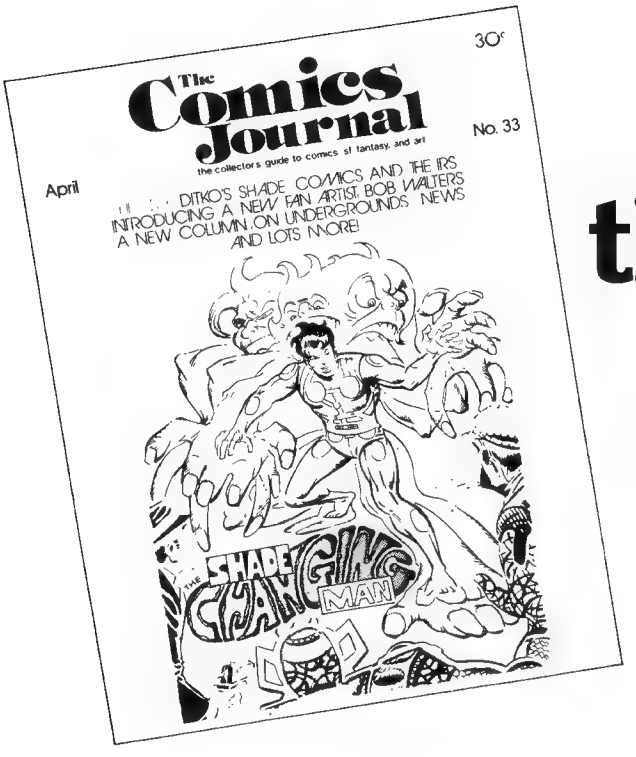
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Our April issue (no. 33) gave you a review of the first two issues of DC's **Shade**, tips on "Organizing Your Tax-wise Dealership" (did you know your trip to a convention may be tax deductible?), Bill Sherman's debut column in which he discussed his standards for judging the work of underground comix artists, an explanation why the second **King Kong** was such a travesty by Gary Groth, Frank Catalano's picks of the best SF/fantasy films of 1976, Mike Catron's report on his meeting with Christopher Reeve, the actor who will play Superman in the forthcoming films, comics news, comprehensive listings of fanzines in print and upcoming conventions, and the unveiling of a new fan talent—Bob Walters. And to top it off, an exclusive cover of Shade The Changing Man by **Steve Ditko**!

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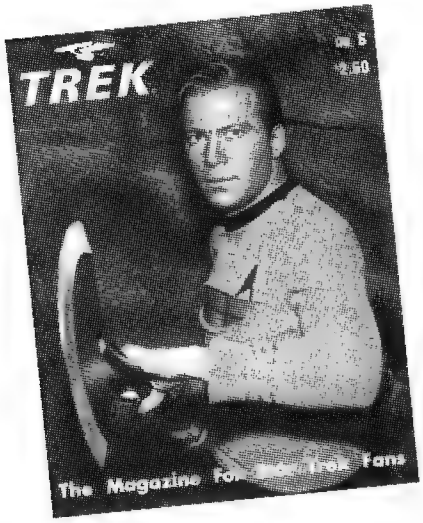

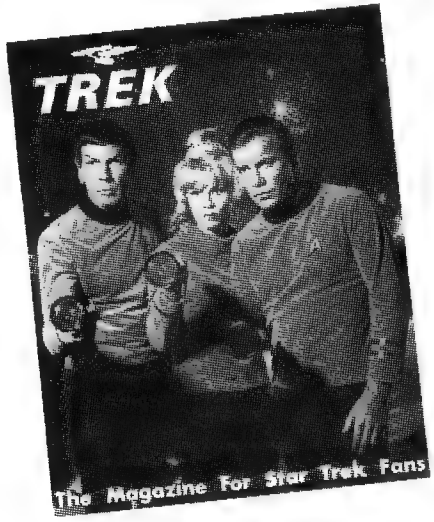

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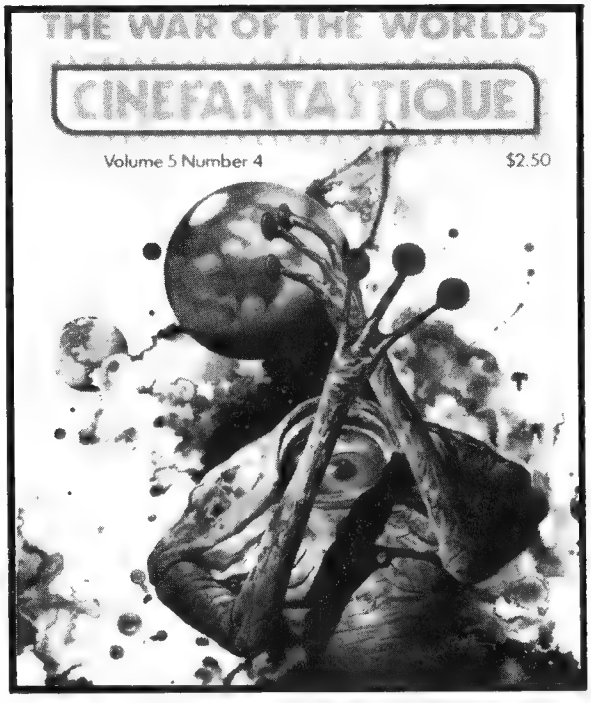
Steve Rubin gives the "Retrospect" treatment to THE WAR OF THE WORLDS and artist Vincent Di Fate provides the evocative full color cover (right) to set the mood. Rubin has outdone himself this time in detailing the production history behind one of the greatest science fiction films of all time, having interviewed nearly everyone creatively involved in the film's production at Paramount in 1951-1953. His exhaustive article runs 28 pages, lavishly illustrated with rare behind-the-scenes stills and production sketches, drawings and diagrams, with seven pages in beautiful full color! And in the same issue read an exclusive interview with special effects expert Jim Danforth, who speaks-out on the travesty of awarding this year's Oscar for special effects to KING KONG, and explains why he resigned from the Academy of Motion Picture Arts and Sciences because of it! Also see the first color special effects photos on Ray Harryhausen's forthcoming SINBAD AND THE EYE OF THE TIGER, and the latest news and photos on forthcoming films like Roger Zelazny's SURVIVAL RUN, STAR WARS, and Christopher Lee's new Dracula picture! Not to mention our regular features like Reviews, Short Notices, Film Ratings, Capsule Comments, Book Reviews, Letters and more.



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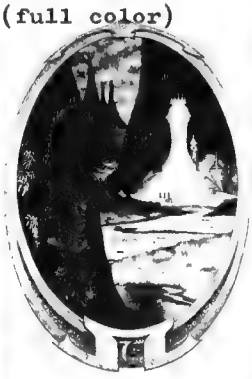

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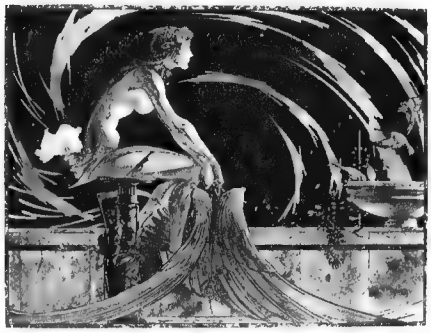

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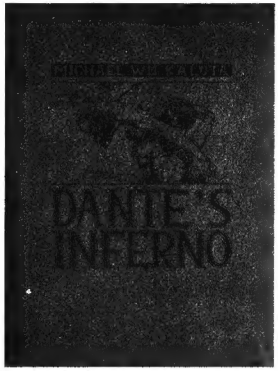

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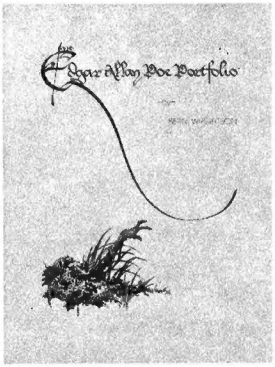

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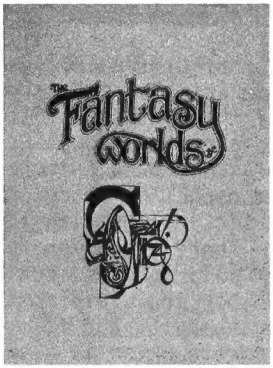

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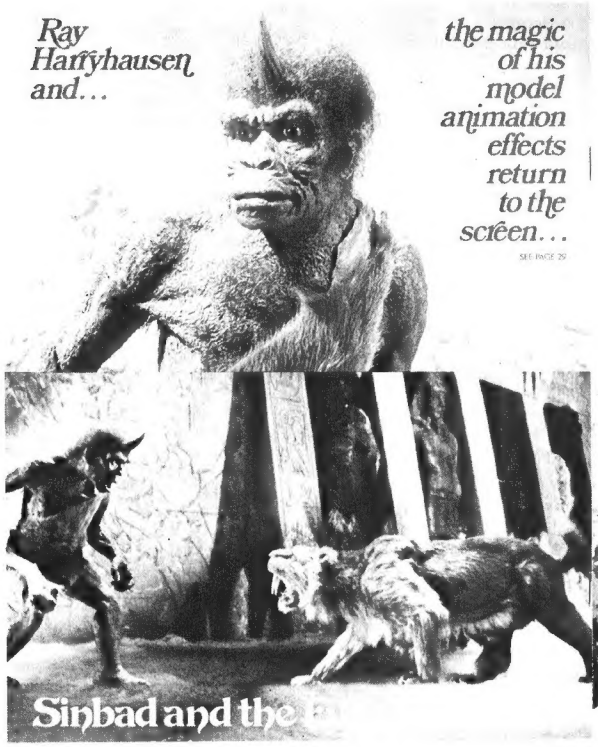

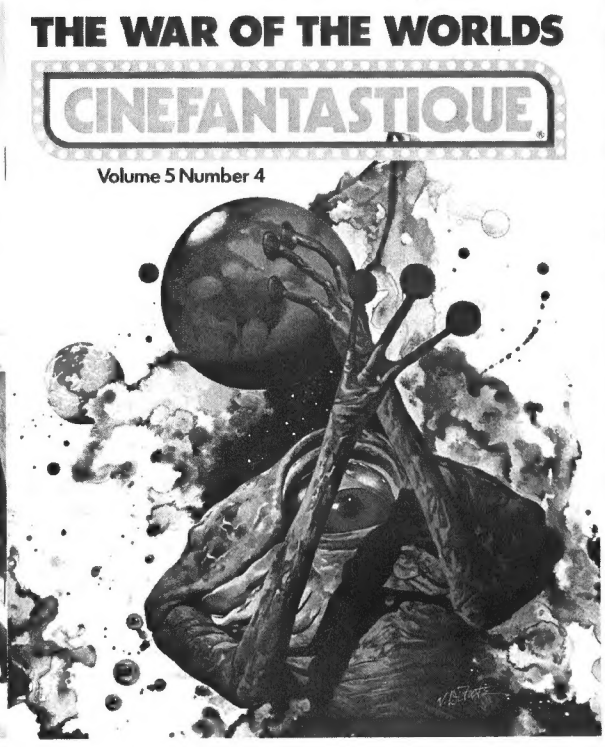

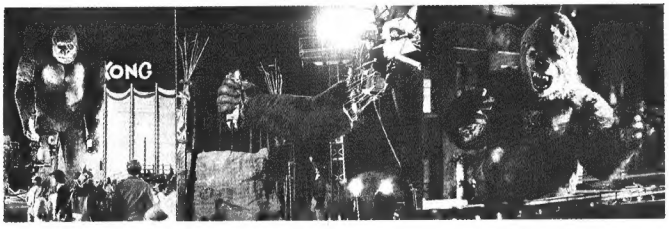

KING KONG ...the technical effects are just plain bad...

Each issue of CINEFANTASTIQUE presents the finest in articles and information on the world of the fantastic film and this issue is certainly no exception. The latest issue, Vol. 5 #4 features a special 29 pages retrospect on George Pal's classic science fiction thriller THE WAR OF THE WORLDS! There are seven full pages of excellent color photos accompanying the article and they include planetary scenes from the beginning of the film, beautiful shots of the Martian fighting machines, as well as the Martian itself which is glimpsed only briefly in the film. The WAR OF THE WORLDS section includes a total of nearly fifty photos, many of them behind the scenes shots, and gives the complete story of how the film was made. There is also a look at Ray Harryhausen's new film, a review of the new KING KONG, an interview with animator Jim Danforth on why he resigned from the Academy after it awarded the new KONG a special oscar for special fx, a review of WIZARDS, a photo of H.G. Wells with Raymond Massey on the set of THINGS TO COME, a discussion of the STAR WARS novel, information on coming SF and fantasy films, and more in a quality 48 page format, 8 1/2 X 11 on slick paper.

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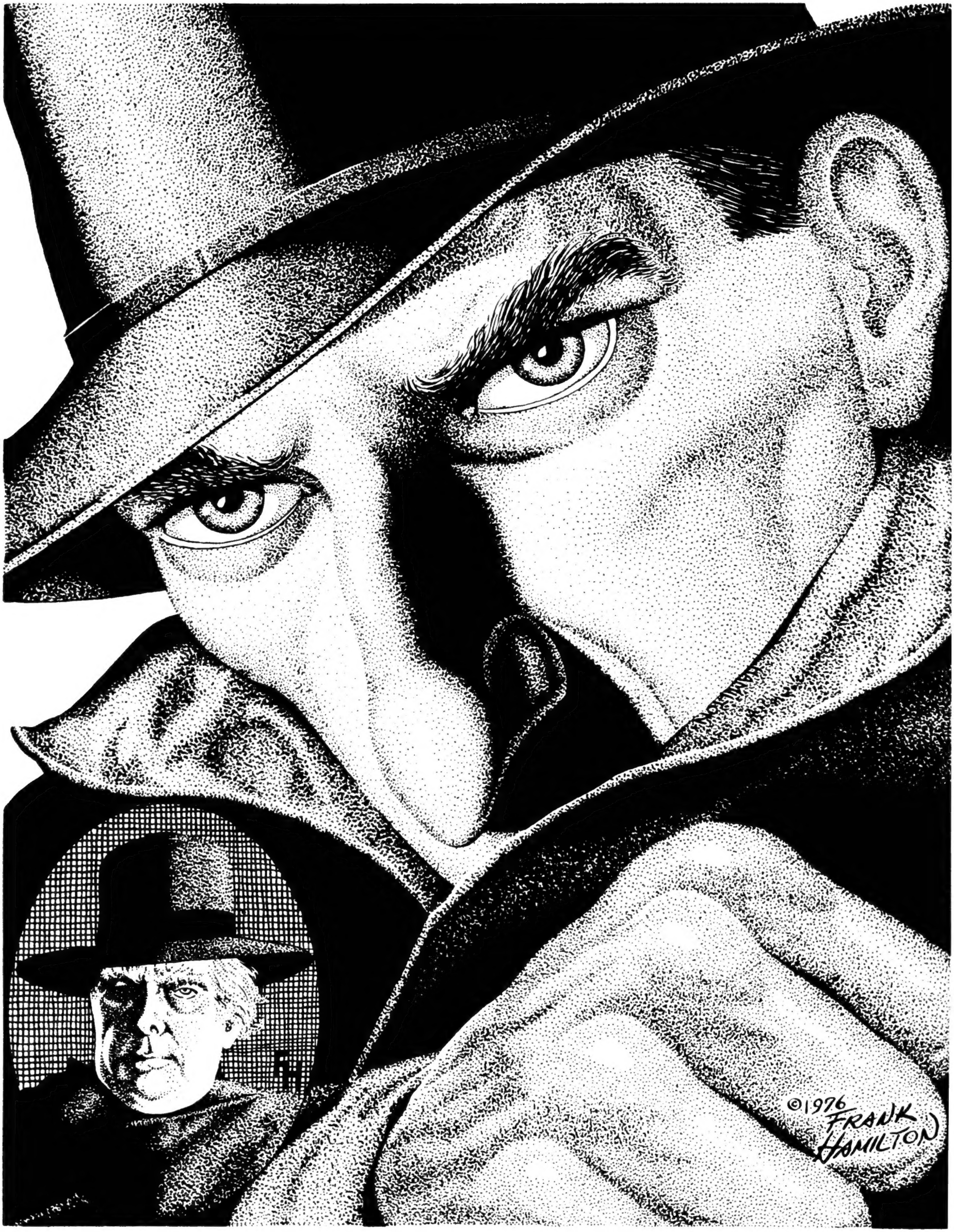
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